

TUDOR CHURCH

MUSIC VOLUME IV

ORLANDO GIBBONS c. 1583-1625

TUDOR CHURCH MUSIC

VOLUME IV



ORLANDO GIBBONS

From the portrait in the Examination Schools, Oxford

TUDOR CHURCH MUSIC



Editorial Committee

P. C. BUCK, M.A., D.Mus.

A. RAMSBOTHAM, M.A.

E. H. FELLOWES, M.A., Mus.D.

S. TOWNSEND WARNER.



VOLUME IV

ORLANDO GIBBONS

1583–1625



Published for the
CARNEGIE UNITED KINGDOM TRUST
by the

OXFORD UNIVERSITY PRESS

LONDON EDINBURGH GLASGOW COPENHAGEN NEW YORK TORONTO

MELBOURNE CAPE TOWN BOMBAY CALCUTTA MADRAS SHANGHAI

HUMPHREY MILFORD

1925



Size 2

11

2

T 9

1922

v. 4

G
100

PRINTED IN ENGLAND

DEDICATED
BY SPECIAL PERMISSION
TO
HIS MAJESTY KING GEORGE V
BY HIS HUMBLE SERVANTS
THE EDITORS
AND THE TRUSTEES OF THE
CARNEGIE UNITED KINGDOM TRUST

THE TRUSTEES' PREFACE

THE Founder of the Carnegie United Kingdom Trust—the late Mr. Andrew Carnegie—having suggested in his Trust Deed that the encouragement of musical development amongst the masses should form part of their activities, the Trustees have initiated several schemes with that end in view. This work is published as an important contribution to their general scheme.

In 1916 the Trustees were informed that a number of well-known students of music had begun the great task of recovering from the archives of Cathedral and other libraries the sacred music which was composed during the sixteenth and seventeenth centuries, and they agreed that it would be in accordance with their policy to give financial assistance towards the recovery and wide publication of this unique store of musical treasure. The present edition in ten volumes, supplemented by the separate issue of fifty characteristic works suitable for performance by choral societies and the choirs of places of worship, is the result of that decision.

The work of rediscovery, trans-notation, and editing was originally placed in the hands of Dr. R. R. Terry¹, Organist and Director of Music, Westminster Cathedral. Dr. Terry later on, finding the work beyond the scope of one editor, gathered round him an Editorial Committee, with whose aid he collected the great bulk of the material and planned the whole edition. Pressure of other work, resulting in protracted ill-health, and culminating in a breakdown, necessitated an immediate withdrawal from many of his activities, and the work passed into the hands of his colleagues.

The Trustees deeply regret his retirement, and desire to place on record their appreciation of his pioneer work in the re-discovery of the forgotten music, and his services to the present edition.

It is in the confident hope that musical students and the general public of the United Kingdom will find in the recovered music not only great beauty and intrinsic charm but also a source of inspiration that the Trustees express their pleasure in having contributed towards the publication of the present edition.

¹ Now Sir Richard Terry.

TUDOR CHURCH MUSIC

1st Series ¹

- Vol. 1. John Taverner, c. 1495-1545 : Part I.
„ 2. William Byrd, 1543-1623. English Church Music : Part I.
„ 3. John Taverner : Part II.
„ 4. Orlando Gibbons, 1583-1625.
„ 5. Robert White, d. 1574.
„ 6. Thomas Tallis, d. 1585.
„ 7. William Byrd. Gradualia. Lib. I.
„ 8. Thomas Tomkins, 1572(?) - 1656. Part I.
„ 9. William Byrd. Gradualia. Lib. II.
„ 10. John Merbecke, 1523-85(?). Hugh Aston, 1480(?) - 1522.

¹ Subject to modification or addition according to space available.

CONTENTS OF VOL. IV

	PAGE
Trustees' Preface	vii
Orlando Gibbons	xi
MSS. and Printed Books consulted for this volume	xxvi
Details of MSS. consulted	xxviii
Details of Editorial Method	xl
Words of Anthems	xlii
First Preces and Psalms	3
Second Preces and Psalm	20
The Short Service	30
Venite, Te Deum, Benedictus, Kyrie, Creed, Magnificat, Nunc Dimittis	
The Second Service	68
Te Deum, Jubilate, Magnificat, Nunc Dimittis	
Almighty and everlasting God	126
Almighty God, who by Thy Son	130
Behold, I bring you glad tidings	137
Behold, Thou hast made my days	148
Blessed are all they that fear the Lord	159
Deliver us, O Lord our God	171
Blessed be the Lord God (second part of Deliver us)	172
Glorious and powerful God	174
Grant, Holy Trinity	193
Great King of gods	198
Have mercy upon me	204
Hosanna to the Son of David	209
If ye be risen again	215
Lift up your heads	221
Lord, grant grace	228
O all true faithful hearts	232

CONTENTS

O clap your hands	237
God is gone up (second part of O clap your hands)	242
O God, the King of Glory	250
O Lord, how do my woes increase	258
O Lord, I lift my heart to Thee	259
O Lord, in Thee is all my trust	260
O Lord, in Thy wrath rebuke me not	268
O Lord, increase my faith	271
See, see, the Word is incarnate	272
Sing unto the Lord	283
The secret sins	294
This is the record of John	298
We praise Thee, O Father	305
Why art thou so heavy, O my soul	316
Hymnes and Songs of the Church	318
Almighty God, which hast given Thy only begotten Son	326
Out of the deep	331
Arise, O Lord God	334
Have pity	335
I am the Resurrection	335
Lord, we beseech Thee	338
Praise the Lord, O my soul	339
Sing we merrily	341
So God loved the world	342
Thou God of wisdom	344
Unto Thee, O Lord	345

ORLANDO GIBBONS

ORLANDO GIBBONS had the advantage of being 'born among the Muses and Musick' as William Boyce wrongly translates the Latin phrase on his monument in Canterbury Cathedral.¹ His father and his two elder brothers were musicians; consequently his own gifts were recognized and nurtured from early childhood.

The father of Orlando, William Gibbon, or Gibbons, seems to have sprung from yeoman stock but nothing is known of his parentage or the date of his birth. He certainly had one brother, for his niece Elizabeth Gibbons was mentioned in the will of his widow in 1602. He lived in fairly affluent circumstances at Cambridge. He was admitted one of the 'waytes' of that city on the 3rd November, 1567;² on which date 'Mr. Maior did delyver to William Gibbons musitian fyve sylver collers called the waites collers'.³ (In the sixteenth century the Waits constituted an important feature in civic life; they were bands of competent musicians maintained at the expense of the civic authorities, and their principal duty was to perform at municipal functions.) Camden⁴ quotes two references to him: On the 31st July, 1577, William Gibbons of Cambridge, musician, in consideration of £30 sold to John Hatcher of Cambridge, M.D., a messuage in the parish of St. Edward's, adjoining another tenement of William Gibbons then lately belonging to Corpus Christi College. And on the 11th August, 1573, Mary, wife of William Gibbons, released to Dr. Hatcher her dower in the premises. He died in October, 1595, and was buried at Holy Trinity, Cambridge, on the 26th day of that month. His nuncupative will was dated 'in the moneth of October 1595' and proved in the Cambridge Archidiaconal Court by his widow 'Marie Gibbon' on the 13th November, 1595. The witnesses to the will were 'Humfrye Tredwaye Mr. of Arts and Edward

¹ Boyce's *Cathedral Music*, vol. I, viii, following Dart's *History and Antiquities of Canterbury*, pp. 51-2.

² C. H. Camden's *Annals of the University and Town of Cambridge*, p. 176, note.

³ Entry in the Cambridge Corporation Common Day Book.

⁴ Op. cit., p. 176.

ORLANDO GIBBONS

Gibbon Batchelour of Musicke'. He was described as 'Willm Gibbon of Cambridge, musitian'.

Neither the date of William Gibbons's marriage nor the maiden name of his wife is known. His widow died in April 1603. Her burial is recorded in the registers of Holy Trinity, Cambridge, on April 19th, and her will was proved in the Cambridge Archidiaconal Court by her son Ellis Gibbons on April 21st. Eight children are mentioned in this will which was witnessed by James Deyer and Orlando Gibbons, Ellis Gibbons being sole executor.

Of his sons, Edward, the eldest child, was baptized in March, 1568-9. He took the degree of B. Mus. at Cambridge and was incorporated at Oxford in the same degree on the 7th July, 1592.¹ He was a witness of his father's nuncupative will in October, 1595. In 1592-3 he became one of the lay clerks of King's College, Cambridge, and in the same year was appointed 'informator choristarum' in place of Thomas Hammond. This post he held till Christmas, 1598, when Hammond was reinstated. Edward Gibbons's connexion with the College then ceased.

Ellis, the second son, was born in the year 1573. He alone besides the editor, Thomas Morley, contributed more than one madrigal to *The Triumphes of Oriana* in 1601; but no other music composed by him has survived. It must be remembered that he died in 1603, before he was thirty.

Orlando was the youngest of the family and it is commonly stated that he was born in Cambridge. Seeing that his father lived in Cambridge the statement bears the stamp of strong probability; it is also beyond question that his childhood was spent there; yet there is no actual evidence as to his birth in Cambridge, nor has a very exhaustive search revealed his name in any parish register in that city. The Canterbury monument does indeed describe him as 'Orlando Gibbonio Cantabrigiae inter musas et musicae nato', but the inscription is somewhat loosely drafted; also the spaces designed for the days, months, and years of his life were left blank, so that the entire inscription wears the aspect of careless compilation. These points were first noticed by Anthony Wood,² who also noted that in the very same year in which the composer was born an Orlando Gibbons was baptized in St. Martin's Church, Oxford. The present Editors have verified the entry in the registers of

¹ Foster's *Alumni Oxon.*, sub Edw. Gibbons. Wood's *Fasti Oxonienses*, ed. Bliss, vol. i, p. 258.

² *Fasti Oxonienses*, ed. Bliss, vol. ii, p. 406.

ORLANDO GIBBONS

St. Martin's parish which is now incorporated with All Saints'; the entry takes the simple form : 'Dec. 25, 1583. Orlando Gibbons.' Gibbons, or Gibbins as it was sometimes spelt, was not at all a common name at this period, and Orlando, as a Christian name, was also uncommon ; it is likely that it was chosen for the composer by his musical father as being the Christian name of Lassus, or di Lasso, who was commonly known by musicians at that time simply as 'Orlando', just as the elder Ferrabosco was known as 'Alphonso'. Be that as it may, it is almost inconceivable that two children born in the same year and bearing the rather unusual patronymic of Gibbons should have independently received the name of Orlando. Nor is there any weighty reason for doubting the identity of the Oxford child ; the parents may have been residing there temporarily. There is one further curious detail of identity to consider : an Orlando Gibbons is recorded in the Oxford University registers as having been incorporated on the 14th July, 1607, as 'M.A. of Cambridge'. Wood refers to this entry with an air of being puzzled ;¹ but Foster² suggests that M.A. was a clerical error for B. Mus. ; the dates fit perfectly, Gibbons having taken the B. Mus. at Cambridge in 1606. Moreover, the Cambridge University registers have no record of an Orlando Gibbons with an Arts degree, nor indeed of any one bearing this name except the composer. Foster's solution of the puzzle is without doubt the correct one.

In February 1596, when just twelve years old, Orlando Gibbons entered the choir at King's College, his brother Edward then being Master of the choristers. His name appears in the College records as 'Gibbins' (as it also does in the burial register at Canterbury Cathedral). The weekly lists of the College show that he was in the choir until May 1599. In 1598 he matriculated as 'a sizar from King's',³ and in the years 1602-3 he was paid various fees by the College—at one time 2s. 6d., at another 2s.—'pro musica in festo Dominae Reginae' and for the Feast of the Purification.⁴ This probably refers to the provision of music and not to its composition.

On the 21st March, 1604, Gibbons was appointed organist of the Chapel Royal. The entry recording his appointment is as follows:⁵ 'Arthur Cock

¹ *Fasti Oxonienses*, ed. Bliss, vol. i, p. 404.

² *Alumni Oxonienses*, sub Gibbons, Orlando.

³ Venn's *Alumni Cantab.* and Venn's *Book of Matriculation*.

⁴ King's College Mundum Books.

⁵ *The Old Cheque Book of the Chapel Royal*, ed. E. F. Rimbault, p. 6.

ORLANDO GIBBONS

died the 26th of Januarie and Orlando Gibbons sworne in his roome the 21st of Marche followinge'. His appointment to this leading position at the age of twenty is almost more remarkable than that of Byrd to Lincoln Cathedral at the age of nineteen. Gibbons retained this post until the end of his life. In 1606, as already stated, he took the degree of B. Mus. at Cambridge; terms of the grace are as follows:¹ 'Conceditur Orland. Gibbons regio organistae ut studium septem annorum in musica sufficiat ei ad intrandum in eadem. sic tamen ut canticum componat. cantand. coram universitate in die comitiorum, et ut presentetur per magistrum regen. in habitu baccalaurei in artibus.'

About 1606 Gibbons married Elizabeth daughter of John Patten. It is possible she is to be identified with Elizabeth, daughter of John Patten, who was baptized at St. Margaret's, Westminster, on the 1st November, 1590. Patten was at one time a Yeoman of the Vestry of the Chapel Royal.² In 1607 he was Keeper of the King's Closet, and on November 14th of that year³ he received a gift of £200 being a fine lately imposed on Nicholas Fuller by the Commissioners for Causes ecclesiastical. Patten died in 1623. In his will⁴ dated 20th February, 1622, he appointed Orlando Gibbons sole executor and residuary legatee. He left £200 to Orlando's children. Among the witnesses to his will was Peregrine Tomkins brother of Thomas Tomkins.

At about this period it is recorded, in the Overseers' Books of St. Margaret's, Westminster, that Gibbons was living in the Woolstaple⁵ where Bridge Street now stands.

There can be no doubt that Gibbons established a very high reputation as a performer as well as a composer in the early days of his work at the Chapel Royal, and that this reputation grew higher and higher until the close of his comparatively short life. At the time of his death it was stated⁶ that he 'had the best hand in England'; in other words that he was unrivalled as a performer. It is not surprising therefore that he should have been the recipient of royal favours. Thus in 1611 he presented a petition to Lord

¹ Baker, *Reg. Acad. Cant.*, quoted by Wood, *Fasti Oxon.*, ed. Bliss, vol. ii, col. 406.

² *The Old Cheque Book of the Chapel Royal*, ed. E. F. Rimbault, p. 62.

³ *Domestic State Papers*, James I, xxviii, 382.

⁴ P.C.C., 91 Swann.

⁵ Overseers' Books and Walcott's *Westminster*, quoted by Rimbault in *The Old Cheque Book of the Chapel Royal*, pp. 202-3, and in *Notes and Queries*, 3rd Series, x. 182.

⁶ *Domestic State Papers*, Charles I, vol. iii, No. 60.

ORLANDO GIBBONS

Salisbury¹ as Lord High Treasurer 'shewing that the Petitioner hath bene an humble Sutor to the Queenes Ma^{tie} for her gracious furtherance in procuring him from his Highness a lease in Reversion of 40 Mark a yeare of the Duchy lands without fine . . . forasmuch as the Petitioner hath long depended upon this Sute in regard of her Ma^{ties} gracious promises to him and by reason hereof hath neglected all other opportunities of benefitt by her Highnes favor'.

On the 19th July, 1615² Lawrence Brewster of the city of Gloucester, Gentleman, having forfeited to the Crown for non-appearance before the High Commission at Lambeth 'two severall bonds one of one hundred pounds and the other of fyfty pounds', these were bestowed upon Orlando Gibbons by the King 'for and in consideration of the good and faythfull service heretofore done unto ourselfe by Orlando Gibbons our organist and for divers other good causes and consideracions us thereunto movinge. . . .'

In 1619 he was appointed in succession to Walter Earle 'one of his Ma^{ties} Musicians for the virginalles to attend in his highnes privie Chamber' at a salary of £46,³ and he held another post of a similar kind for which he received a further salary of £40.

One small incident in which Gibbons was an unfortunate victim is recorded in the Cheque Book of the Chapel Royal; in September 1620⁴ complaint was made against Henry Eveseed, a Yeoman of the Vestry, for drunkenness, and that he 'did violently and sodenly without cause runne uppon Mr. Gibbons, took him up and threw him doune uppon a standard . . . and withall he tare his band from his neck'.

Gibbons was an intimate friend of the younger Sir Christopher Hatton, who was also his patron. In the preface to his set of Madrigals, published in 1612, he says that most of them were composed at Ely Place, Hatton's splendid town house.

On the 17th May, 1622, Camden founded the Chair of History at Oxford and on this occasion, at his request, the degree of D. Mus. was conferred upon Orlando Gibbons as his personal friend. William Heather, who founded the Chair of Music at Oxford, was admitted to the degree of D. Mus. on the same day, and Gibbons's fine eight-part anthem *O clap your*

¹ *Domestic State Papers*, James I, vol. lxvii, No. 140.

² *Ibid.*, Sign Manuals, vol. v. 38.

³ Audit Office, Declared Accounts.

⁴ *The Old Cheque Book of the Chapel Royal*, ed. E. F. Rimbault, p. 101.

ORLANDO GIBBONS

hands together served as the exercise for Heather. A score of this anthem, lately in the possession of Dr. W. H. Cummings and now in the Fitzwilliam Museum at Cambridge, is endorsed 'Mr Heather's Commencement Song'. This score belonged to William Gostling early in the eighteenth century; it was probably prepared from the earlier set of part books, also belonging to William Gostling, and now at York Minster, in which the several voice parts of this anthem are similarly endorsed. Wood referred to this incident in the following terms: 'the song of 6 parts or more which was performed in the act for Will: Heather was composed by him (Gibbons), as one or more eminent musicians then living have several times told me. This Orlando was accounted one of the rarest musicians and organists of his time.'¹

In 1623 Gibbons was appointed organist of Westminster Abbey, and he officiated at the funeral of James I. The *Cheque Book of the Chapel Royal* records that as senior organist on this occasion he received an allowance of nine yards of 'blackes' and two yards for his servant.²

The circumstances in which Gibbons was summoned to Canterbury and there met with his death have been related with no little confusion and inaccuracy by almost all musical historians. It has been generally asserted that Gibbons was commissioned to write special music 'for the nuptials' of Charles I at Canterbury and summoned to attend there, and that during his stay he met with a fatal illness and died suddenly. In the first place it must be clearly stated that the marriage of Charles I and Henrietta Maria took place in Paris on the 1st May and at this ceremony the King was represented by the Duke of Buckingham as his proxy. Subsequently there was considerable delay in the Queen's journey to England, and this was due in the main to the discontent of Parliament with reference to the large dowry demanded by the French King, and to much consequent haggling. On the 22nd May the King journeyed to Canterbury to await the arrival of his bride at Dover. As she was expected to travel with much pomp and ceremony (her retinue actually numbered upwards of 4,000 souls when she landed) it was important that the King should be in a position to greet her with all the available trappings of royal estate; and not the least among these was the 'Chapel Royal', a term which denoted not only the whole personnel of the establishment but the

¹ *Fasti Oxonienses*, ed. Bliss, vol. i, p. 404.

² *The Old Cheque Book of the Chapel Royal*, ed. E. F. Rimbault, p. 156.

ORLANDO GIBBONS

vestments, ornaments, plate, books, and everything belonging to it. Thus every member of the Chapel was summoned to Canterbury, and not Gibbons only. For example, Nathaniel Giles, then organist of St. George's Chapel, Windsor, was granted special leave of absence by the Chapter on the 20th May 1625, in the following terms: 'In isto capitulo viginti dies conceduntur doctori Giles in quibus licet abesse a choro ultra dies in Statutis allocatas quia profecturus erat ad Cantuariam cum tota regia capella quando rex noster Carolus obviam ibat reginae suae ex Gallia transfretanti.'¹ The custom of taking the Chapel Royal when the Sovereign travelled in state was one of old standing and it was followed by great noblemen and bishops in medieval times. It was not for any particular ceremony that the Chapel attended the King on this occasion, but simply that the King's own choir might perform the daily choral services in such a manner as befitted his royal dignity; and no doubt masques and music formed part of the royal entertainment. There was certainly no special nuptial ceremony in the Cathedral on this occasion. The Queen arrived at Dover on Sunday the 12th June and spent the night there. The next morning the King journeyed from Canterbury to Dover to meet her.² After a State Dinner at midday Charles with his bride came back to Canterbury and a grand public banquet was given in the evening, 'their Majesties being waited on by the King's attendants only, to the disgust of the French who considered themselves excluded prematurely.'³ The King and Queen spent that night and the next at Canterbury, and on the 15th June they left for London.

There is but scanty reference to the royal visit among the records of the Dean and Chapter of Canterbury. In the Treasurer's accounts⁴ for 1625 is the item 'officiariis dñi nñi Regis Caroli in adventu eius pde (praedictae) ecclesiae ex mera benevolentia dcoru (dictorum) decani et capli eisdem officiariis dat[ae] xxx^{li}'. Again 'pro auratura baculorum de le canopie Regis ad duas vices xlvi^s'. . . . 'pro conservacione portus Australis et borealis ad diversas vices, viz tempore praesentie Regis Caroli, tempore nundinarum et tempore pestilentie liii^s vi^d'. . . . 'pro emendacione organorum in adventu Regis xx^s'. . . . 'pulsatoribus Campanarum eodem tempore xxx^s'.

¹ Chapter Acts, St. George's Chapel.

² *State Papers, Domestic*, Charles I, vol. iii, Nos. 69 and 73.

³ *State Papers, Venetian*, 1625-6, 114 and 125.

⁴ Communicated by Rev. Dr. A. J. Mason, Canon of Canterbury.

ORLANDO GIBBONS

No doubt the King would have been present in the Cathedral at the Sunday services during his stay, thus the Treasurer's accounts indicate that a gorgeous seat with a canopy was prepared for his attendance; a special peal of bells would have certainly greeted the arrival of the royal pair from Dover.

Such then were the circumstances of the visit of Gibbons with the Chapel Royal to Canterbury. He would have arrived there, like Giles, in the last weeks of May, and it is not impossible that he composed special music to be used on the Sundays during the King's residence, although there is no record of his being commissioned to write anything. It is noteworthy that Ascension Day, Whit-Sunday, and Trinity Sunday fell on the 26th May, the 5th June, and the 12th June respectively, and it is quite possible that the anthem, *Grant, Holy Trinity* (p. 193), which is a prayer for the King, was composed for this Trinity Sunday; *O God the King of Glory* (p. 250) is another anthem which may have been written for Canterbury.

On Whit-Sunday, 5th June, Gibbons was suddenly seized with an apoplectic fit and died. He was buried on the following day in Canterbury Cathedral, as duly recorded in the burial register, and a monumental tablet, surmounted with his bust and coat-of-arms, was placed in the north aisle of the nave.¹

His death is recorded in the Cheque Book of the Chapel Royal as follows: ² 'Mr. Orlando Gibbons organist, died the 5th of June being then Whitsonday at Canterbury wher the Kinge was then to receave Queene Mary who was then to com out of Fraunce and Thomas Warwick was sworne in his place organist the first daie of July following and to receave the pay of the pistoler.' Warwick also succeeded Gibbons in his other Court appointments. A warrant dormant 'under y^e Signett to the Trēr of the Chamber' provides for payment 'to Thomas Warwick gent during his life two severall Annuities of 46^{li} and 40^{li} for the exercise of two severall places of his Ma^{ties} Musicions In such manner as Orlando Gibbons deceased lat^y had enjoied y^e same during his life. By order of y^e Lo: Chamberlaine, 25 June, 1625'.³

Gibbons's sudden death must have caused a sensation among his fellow

¹ For the full inscription see Appendix, p. xxv.

² *The Old Cheque Book of the Chapel Royal*, ed. E. F. Rimbault, p. 11.

³ *State Papers Docquets*, 1625, Calendared in Appendix, vol. i, Car. I.

ORLANDO GIBBONS

musicians, and it created no small alarm in Court circles, for sudden death was generally associated with the plague. John Chamberlain writes to Sir Dudley Carleton on the 12th June, 1625: 'That w^{ch} makes us the more afraid is that the sickness increaseth so fast. . . . Orlando Gibbon the organist of the chappell (that had the best hand in England) died the last weeke at Canterburie not wthout suspicion of the sickness.'¹ But the Court officials had already taken steps to ascertain the truth about this case. On the day after his death Drs. Poe and Domingo were called on by 'Mr. Secretarie Morton' to make a report 'touchinge the musitian that dyed at Canterburie and suggested to have the plague'; their report² was as follows: 'Wee whose names are heere underwrytten: having beene called to give o^r counsailes to Mr. Orlando Gibbons; in the tyme of his late & suddaine sicknes, w^{ch} wee found to be in the beginning, lethargicall, or a profound sleep: out of w^{ch}, wee could never recover him, neyther by inward nor outward medicines, & then instantly he fell in most strong, & sharp convulsions: w^{ch} did wring his mouth up to his eares, & his eyes were distorted, as though they would have beene thrust out of his head & then suddenly he lost both speach, sight, & hearing, & so grew apoplecticall & lost the whole motion of every part of his body, & so died . . . we carefully viewed the bodye, w^{ch} wee found also to be very cleene wthout any show or spott of any contagious matter.'

Gibbons died intestate; letters of administration of his property were granted to his widow, Elizabeth Gibbons, by the Dean and Chapter of Westminster on the 13th July, 1626.³

The statement⁴ that his widow's will was proved on the 30th July, 1626, is not accompanied by any reference, and the present Editors have searched for the will in vain. The date seems an unlikely one, for it is only seventeen days later than the grant of letters of administration. It is to be observed that an Elizabeth Gibbons was buried at St. Margaret's, Westminster, on the 2nd July, 1626, but this cannot be Orlando's widow. The portrait of Gibbons now in the Examination Schools at Oxford was given to the Music School by Dr. Philip Hayes shortly before 1795. It is a copy of a

¹ *State Papers, Dom.*, Charles I, 1625, vol. iii, No. 60.

² *Ibid.*, vol. iii, No. 37, i.

³ D. & C. of Westminster, Wills, 1626, A. III. 104 (now at Somerset House).

⁴ *Dict. Nat. Biog.*, sub Orlando Gibbons.

ORLANDO GIBBONS

contemporary portrait now lost, but belonging formerly to Mrs. Fussell, widow of the organist of Winchester Cathedral, successor and pupil of James Kent.

Orlando Gibbons had three sons and four daughters, all of whom were baptized at St. Margaret's, Westminster. James, baptized on the 2nd June, 1607, died in infancy and was buried on the 4th June. Christopher was baptized on the 22nd August, 1615; Orlando on the 29th August, 1623; Alice on the 5th August, 1613; Ann on the 6th October, 1618; Mary on the 9th April, 1621; and Elizabeth on the 16th March, 1622. Of these Christopher was a musician of some note. In 1638 he became organist of Winchester Cathedral, and at the Restoration he was rewarded for his services to the Royalist cause by the appointments of organist of the Chapel Royal, private organist to Charles II, and organist of Westminster Abbey.

Orlando Gibbons excelled in various branches of composition. Apart from his Church Music, he wrote a considerable number of works for strings as well as for the keyed instruments of his day; and his volume of Madrigals is among the very finest collections of the kind. His first published compositions were the six virginal pieces which, with those of Byrd and Bull, made up the collection that was entitled *Parthenia*, published in 1611. The most notable of these six pieces was the *Fantasia of Four Parts*. A further considerable number of works for keyed instruments by Gibbons are to be found among the various well-known MS. collections of Virginal music of that period. There is also a number of compositions for strings by Gibbons. The most important of them is a set of nine *Fantasies of Three Parts*, which were published in his lifetime although the date of publication is unknown; the Editors have made a careful search of the registers of the Stationers' Hall and have found no record of it. On the title-page it is stated that this work was 'cut in copper, the like not heretofore extant'. These fantasies are very original in style and very free in the matter of rhythmic design. In the Christ Church MS. 21 there are some six-part fantasies for strings, and more are to be found in MS. in Archbishop Marsh's Library in Dublin.

In 1612 Gibbons produced his *First Set of Madrigals and Motets of Five Parts*. Gibbons's austere disposition is exhibited in a marked degree in his madrigals. Like Byrd he wrote no ballets, or *fa las*, and confined himself to serious subjects. In these he excelled all the other composers of

ORLANDO GIBBONS

this school. In connexion with his secular work mention must be made of his *Cries of London*.¹

Without doubt Orlando Gibbons enjoyed an immense reputation in this field during his lifetime and for many years afterwards. His fame at the time of his death was in fact scarcely less than that of William Byrd, whom he survived by no more than two years, although he was so greatly his junior. And it must be remembered that Gibbons's reputation in 1625 rested upon a wide and general knowledge of his music in contrast to the half-dozen works which, on a liberal estimate, were alone known to most writers and lecturers on the subject at the close of the nineteenth century. Anthony Wood described him as 'the incomparable Orlando Gibbons';² Tudway, *circa* 1710, said that Gibbons's were 'the most perfect pieces of Church music which have appeared since the time of Tallis and Byrd';³ Hawkins and Burney also praise him, though neither of them devotes much space to him in their histories; Burney qualifies his praise by the remark: 'A few false accents, however, occur and harmonies not generally received'; and all other writers up to our own time have reckoned him among the greatest of the Tudor composers. But a critical examination of his Church music as a whole leads almost inevitably to the conclusion that his merits were somewhat over-estimated by his contemporaries and that later historians accepted their verdict without questioning it. If this be so, it does not provide the only example of contemporary over-valuation in the case of a composer of outstanding personality who happened also to be a performer of the very highest rank, as Gibbons undoubtedly was. Added to this, a sensational and sudden death never fails to add glamour to an already great fame. Yet if the study of some of Gibbons's Church music, especially his more experimental work, tends to awaken feelings of disappointment, it is equally true that his set of Madrigals, not to mention six or eight of his best anthems, are of a quality that distinguishes him as one of the greatest figures in the polyphonic school, whether English or foreign. In support of this statement it is only necessary to mention such masterpieces as *What is our Life?*; *The Silver Swan*; *Ah, dear heart*; *Dainty fine bird*; *Fair is the Rose*, among the madrigals; and

¹ B. M. Add. MSS. 37402-6, 29427, 29372-7, 17792-6.

² *Fasti Oxonienses*, ed. Bliss, vol. i, p. 258.

³ Rimbault's *The Old Cheque Book of the Chapel Royal*, p. 202, note.

ORLANDO GIBBONS

such anthems as *Hosanna to the Son of David*; *Lift up your heads*; *O clap your hands*; and smaller gems like *O Lord, increase my faith*, and *Almighty and everlasting God*. And this list is far from being exhaustive.

On the other hand, there are features to be met with in some of his works which seem to disqualify them for the highest class. One of these is a tendency to crowd groups of words into musical phrases which seem too small to hold them comfortably. In such instances the effect is apt to be disturbing and not always vocal. Examples of syllabic crowding will be found in *See, see the Word is Incarnate*, especially the phrase 'Jews and Gentiles all converted' (p. 274). Again, in *We praise thee, O Father* the phrase 'We laud and magnify thy glorious Name' (pp. 313 ff.) seems overcrowded and lacking in breadth and dignity, and a similar instance occurs at the words 'O spare me a little' in *Behold, thou hast made my days* (pp. 156 ff.). Conspicuous faults of word-setting may be found in the Second Service, which contains several instances of the music being ill fitted to the words. This makes the individual voice-parts seem constrained or fidgety, and clogs the general texture.

We may suppose that royal favour exposed him to all the inconveniences of a Laureate; and if such an anthem as *Great King of gods* appears uninspired, there is a fair answer in the likelihood that it was done to order. A past-master (whether he chose to exhibit his mastery or not) of the traditional style, Gibbons lived at a time when that style was already beginning to look old-fashioned; and his position at Court must have brought him into contact with all that was newest in music. In these circumstances it would be to his discredit if we did not find him showing a certain intolerance of the achieved perfection and choosing to exert his powers in new possibilities.

It was the destiny of the Tudor School to work out for the first time the problem of combining rhythms, and this forms their great contribution to the development of music. But by the end of the sixteenth century the problem had reached solution, and new problems of formal and harmonic articulation offered themselves to the enterprising. Gibbons was among the last of his school, and the cumulative corrosion of two centuries had done its work. That he was a compeer of the best of them he proved amply in such a work as *Hosanna*. He could view a text exclusively as a structure to which the music must ungrudgingly conform; he could view a composition as a

ORLANDO GIBBONS

texture of independent rhythmical phrases which, out of their multiplicity, produced an almost miraculous unity. But the day was at hand when the musical idea was to supplant the text as the germinating purpose. He might—had he possessed the austerity we attribute to Tallis, he probably would—have resisted to the last. But it seemed good to him to join in the early experiments which ultimately led to the new manner of the Stuart period.

There is then, in Gibbons, a diversity of character, a variableness of intention, which distinguishes him from his forerunners. His achievement in the traditional manner is magnificent; and whether we take the bold assurance of *Lift up your heads* (p. 221) and *God is gone up* (p. 242) or the reflective tenderness of *O Lord, increase my faith* (p. 271) we must grant that he is of the blood royal. When, however, we turn to his work in the new style, we trace in all directions the groping and hesitation of the pioneer in lieu of the finished and sure touch of the master. The one is a noble climax to the school whose tradition reaches back to Fairfax, Aston, and Taverner, the other is prospecting a new path which is to lead to Blow, Pelham Humfrey, and Purcell.

Only the shallow student will complain if in the pioneer work he finds the prentice hand. It would be easy to take a few works, such as *O God the King of Glory* (p. 250), *Lord, grant grace* (p. 228), and *If ye be risen again* (p. 215), and enlarge on their crudities. In the verse anthems his conception of the function of the solo voice is elementary, and the accompanying viol or organ parts are frequently so stuffed with imitations that they detract from the voice by their mechanical confirmations of its statements. This seems the more surprising since the contemporary Lutenist song-writers had already advanced so far in the solution of this problem (one instance at least, Campian's *Though you are young*, foreshadows the Bach type of accompaniment based on an independent figure); but since the verse anthems of Byrd and Weelkes display an equal lack of enterprise we may assume that the fault here lies not with Gibbons but in a convention of Church music which was too strong for him to break through. The artless tossing to and fro of little antiphonal tags by the chorus, vivacious though it may have seemed at that date, is jejune in comparison both with what was done at no little time after, and with the close weaving of texture that it was intended to supplant. But the saddest and most pregnant admission is the discovery in such a

ORLANDO GIBBONS

contrapuntal giant as Gibbons of the malady which once for all killed true vocal counterpoint. For in him we find perhaps the first traces of the abandonment of the principle that counterpoint is a combination of rhythms, and the substitution in its stead of continual entries in various parts of some easily-recognizable figure whilst the other parts do nothing beyond making a background of sound. As a definite instance may be quoted the last line and a half of page 216, where a simple and obvious little rhythmical phrase to the words 'seek those things which are above' is treated in a way which suggests all the banalities of what was called counterpoint in the Church music of the later nineteenth century.

This may seem a carping introduction to the work of one who is universally reckoned among the greatest exponents of a great school. The Editors have no wish to nibble away the reputation of a famous man. *Si monumentum requiris circumspice*: the pages of this volume will supply a more commanding proof that the fame of Orlando Gibbons is well deserved than any eulogium that they can contrive. But neither do they think it proper to dissimulate his faults. Rather they would insist upon them, because they believe that unless these faults be admitted and understood there is a danger that an important aspect of his work will be overlooked, or slighted. To praise him (as till now he has been praised) as one who summed up the achievements of those who preceded him is not enough; he should also be praised as one who prepared the ground for the achievements of those who came after. He stands at the break-up of a period, and to the student of that period alone he may appear as a portent of decadence. But the new movement was historically due and quite inevitable; and if it be granted, as it must be, that the new is to be bought at the price of the old, then the most honourable artist is he who, when faced with the challenge of untried possibilities, abandons the secured technique of the past and testifies to his faith in the future of his art.

APPENDIX

Inscription on Gibbons's monument in Canterbury Cathedral.

ORLANDO GIBBONIO CANTABRIGIÆ INTER MUSAS ET MUSICÆ NATO
SACRÆ R CAPELLÆ ORGANISTÆ SPHÆRARVMQ HARMONIÆ
DIGITORVM PVLSV ÆMVLO
CANTIONVM COMPLVRIVM QVÆQ EVM NON CANVNT MINVS
QVAM CANVNTVR CONDITORI
VIRO INTEGERRIMO ET CVIVS VITA CVM ARTE SVAVISSIMIS MORIBVS
CONCORDISSIME CERTAVIT
AD NVPTI C R CVM M B DOROBERN ACCITO ICTVQ HEV SANGVINIS
CRVDO ET CRVDELI FATO EXTINCTO CHOROQ COELESII TRANSCRIPTO
DIE PENECOSTES A D N M DC XXV
ELIZABETHA CONIVX SEPTEMQ EX EO LIBERORVM PARENS
TANI VIX DOLORIS SVPERSTES MERENISS^O MOERENISS^A P
VIXIT A M D

MSS. AND PRINTED BOOKS CONSULTED FOR THIS VOLUME

The MSS. and Printed Books consulted for this volume have been described in pp. xxii–xxvi of Vol. II except the following :

BRITISH MUSEUM.

K. I. i. 9. ‘The Teares and Lamentacions of a Sorrowfull Soule : Composed with Musical Ayres and Songs both for Voyces and diuers Instruments. Set foorth by Sir William Leighton Knight.’ 1614.

Roy. App. MS. 63. The Cantus part of the above, with accompaniment of treble viol and lute written in tablature below.

CHRIST CHURCH, OXFORD.

MS. 21. This MS. has been generally accepted as autograph of Orlando Gibbons, on the strength of a slip pasted on the flyleaf at the beginning : ‘Ben: Rogers his Booke Aug. 18. 1673 | and psented me by M^r John Playford, Stationer | in the Temple London. | This Scorebooke was done formerly | by that rare Musitian, M^r Orlando Gibbons | and this book is of great value to a Composer.’ This statement by Rogers is accepted by Sir Frederick Ouseley in the preface to his edition of Gibbons, and Mr. G. E. P. Arkwright in the Introduction to his *Catalogue of Music in the Library of Christ Church, Oxford, Part I*, refers to the MS. as ‘the Orlando Gibbons autograph album’. The present Editors long hesitated to differ from so high an authority, but in the course of preparing this volume for publication they have been led to the conviction that the traditional ascription is more than doubtful.

The book contains i. ff. 1–17 : Fantasies in 3 parts, in score by Gibbons ; ii. ff. 18–43 : Fantasies in 6 parts, in score by Gibbons ; iii. ff. 44–56 : Fantasies in 3 parts, not in score, by ‘D^r Gibbons’ ; iv. ff. 57–135 : ‘M^r Orlando Gibbons his songes of 5 Partes’, i.e. his set of Madrigals, without words ; v. f. 136 : ‘Awake, my soul’, no composer named and no words ; vi. ff. 142–165 : Fantasies by Coperario ; vii. ff. 166–175 : Two anthems by Benjamin Rogers, dated 1677, 1678 ; viii. ff. 176–292 : Eleven anthems by Orlando Gibbons, in vocal score ; ix. ff. 293 to end : Madrigals by Nenna. Of these contents No. iii is in a late hand, and ‘D^r Gibbons’ is the usual style of Christopher Gibbons, never, as far as is known to us, used of his father ; No. vii is autograph of Benjamin Rogers, who also added headings throughout the book ; No. ix is in a yet later hand. The remainder is written in the hand which has been accepted as that of Orlando Gibbons, though the only evidence is the uncorroborated statement of Rogers, quoted above,

MANUSCRIPTS AND PRINTED BOOKS

and generally accepted at its face value. The evidence against it is based partly on the text of the eleven anthems, partly on the style and handwriting. The music text differs in places from all other extant copies in such a way that one must conclude either that it represents a first draft, afterwards amended, or that it is itself an 'edition' not very successfully made (cf. pp. 162, 281, 288, 306 of this volume). There are also details which a composer of the calibre of Gibbons is not likely to have passed. The style of the MS. is much more that of a scribe than of a composer: the notes are carefully spaced and evenly written, and there is seldom any difficulty in determining the exact underlaying of the words. Finally, comparison of the handwriting with the signature of Orlando Gibbons (B.M. Add. MS. 33965, f. 42) shows no resemblance in the two: the signature is in a bold Italian hand, but the MS. is written throughout in a small Gothic hand. It is probable that Gibbons employed both forms of writing; but, without pretending to be experts in handwriting, the present Editors have noted that the peculiarities of the signature do not appear in the MS.

The evidence is cumulative, no part of it convincing by itself, but together leading to the conclusion that the uncorroborated statement of Benjamin Rogers cannot mean all that it has hitherto been understood to mean, or that he was misled, as perhaps John Playford was before him. The date of the statement is nearly 50 years after the death of Orlando Gibbons.

MS. 365 is described by Mr. Arkwright in Part II of his *Catalogue* as 'A MS. of the latter half of the 17th century'.

MS. 1230. An organ score of the late seventeenth or early eighteenth century.

PETERHOUSE, CAMBRIDGE.

Black Letter Prayer Book (noted as *Pet. P. B.*), not earlier than 1650, contains the Medius Decani part of Services &c. interleaved in appropriate positions.

WINDSOR.

Alto and Bass parts of Services and Anthems, mostly in the hand of Dr. William Child, Organist of St. George's Chapel, Windsor, 1632-97.

*A Collection of the Sacred Compositions of Orlando Gibbons (of which the scores are not contained in Dr. Boyce's Collection) ... Edited and Arranged by the Rev. Sir Frederick A. Gore Ouseley. Novello, Ewer & Co. 1873, has not been quoted by the present Editors. While fully appreciating the fine taste and enthusiasm which prompted Ouseley to produce this work, they have found his methods of editing not exactly in accordance with more modern principles, and they have had the advantage of being able to consult more and more complete texts than were available to him. A comparison of the two editions of the first few verses of the *Venite* of the *Short Service* (Ouseley, p. 7) will make this sufficiently clear.*

DETAILS OF MSS. AND PRINTED BOOKS

In these schedules the following abbreviations are used : Barnard = The First Book of Selected Church Music . . . edited by John Barnard, 1641 ; B.M. = British Museum MSS. ; Ch. Ch. = Christ Church, Oxford, Library Music MSS. ; Durham = Durham Cathedral Library Music MSS. ; Ely = Ely Cathedral Music MSS. ; Lambeth = Lambeth Palace Library ; Peterhouse = Peterhouse, Cambridge, Library Music MSS. ; R.C.M. = Royal College of Music Library MSS. ; Tenbury = St. Michael's College, Tenbury, Library Music MSS. ; Wimborne = Wimborne Minster Music MSS. ; Windsor = MSS. in the Library of the Dean and Canons of Windsor ; York = York Minster Library, 'Gostling' MSS.

In details of Services : V = Venite ; TeD = Te Deum ; Btus = Benedictus ; K = Kyrie ; C = Creed ; Mag = Magnificat ; N = Nunc Dimittis.

In schedules of voice-parts ; M. = Medius ; C., standing alone = Cantus : in combination = Cantoris ; Ct. = Contratenor ; T. = Tenor ; B. = Bass ; D. or Dec. = Decani ; Can. = Cantoris ; Sup. = Superius ; Q. = Quintus ; sc. = Vocal score ; Org. = Organ score.

FIRST PRECES AND PSALM cxlv. 15-21.

Barnard. Dec. ff. 92, 91 v, 87 v, 87 v, 87 v ; Can. 92, 90, 85 v, 85 v, 87 v.
 Durham. E 4-11. f. 33. C 1. f. 213 (M.), 13. f. 22 *rev* (T.), 18. f. 3 (B.).
 A 2. f. 10 (Org.).
 Lambeth. MS. 764. f. 18 v (B.).
 Peterhouse. 44. f. B 4 (M.D.), 45. f. A 6 (M.C.), 42. f. B 4 (Ct.D.), 35. f. C 6 (T.D.),
 43. f. A 4 (T.C.), 37. f. B 2 (B.D.), 36. f. A 3 (B.C.).

'Preces and Psalmes for Whitsunday at Euensonge.' Durham.

AWAKE UP MY GLORY. Psalms lvii. 9-12, cxviii. 19-24.

Durham. E 4-11. f. 17. C 1. f. 296 (M.), 13. f. 12 *rev* (T.).
 Peterhouse. 34. f. 26 (M.), 39. f. 33 (Ct.II.D.).

This Psalm is attached to the First Preces in both sets of MSS. headed with the direction 'for Easterday at Euensonge'.

The 1st Contratenor and Bass Decani are missing from the Durham MSS. and have been supplied by the Editors : the 2nd Contratenor Decani is defective until the words 'in the corner' *sic* (p. 16) : an Organ part is obviously required for the opening, but has not yet been found.

MANUSCRIPTS AND PRINTED BOOKS

SECOND PRECES AND PSALM cxlv. 1-14.

Ch. Ch. 1220-4. (Ct. I and II D., T.D. and C., B.D. and C.).

Lambeth. MS. 764. f. 20 v (B.).

Peterhouse. 34. f. 5 v (M.C.), 39. f. 5 v (Ct.I.D.), 38 f. 5 v (B.D.), 33. f. 4 v (B.C.).

‘First Preces.’ Peterhouse.

Missing parts have been supplied by the Editors.

THE SHORT SERVICE

V, TeD, Btus, K, C, Mag, N.

Barnard. f. 28 v.

B.M. Add. MS. 17784. f. 122 (B.).

Durham. C 8. ff. 98, 218, 303 (Ct.) ; 13. f. 94 (T.). - V.

Ely. 28. f. 30 *rev* (T.). - V.

Lambeth. MS. 764. f. 41 v (B.).

Peterhouse. 44. ff. A 1, B 3 v, L 2 (M.D.); 45 ff. A 2, 27, 86, 34. f. 94 (M.C.) ;

42. ff. B 2 v, L 5, 39. f. 105 (Ct.D.) ; 35. ff. C 1 v, N 4, R 5 (T.D.) ; 43. ff. F 3,

F 6, R 4 (2), R 7 (T.C.) ; 36. ff. A 4, E 2, H 2, 33. f. 95 (B.C.) ; 37. ff. B 8, D 1,

38. f. 101 (B.D.) ; Blackletter Prayer Book (M.D.).

44. f. K 12, 45. f. 62, 42. f. K 5 (2), 35. f. H 1 (7), 43. f. N 3 (4), 36. f. G 5 (4),

37. f. F 5. Latin adaptation of TeD.

R.C.M. 1045-51. ff. i. 44 v, ii. 48 v, iii. 51, iv. 40 v, v. 43, vi. 40 v, vii. 58 v (-B.C.).

Wimborne. Alto f. 47 (TeD) ; Tenor ff. 54, 108 (TeD, Mag, N) ; Bass f. 45 (Mag, N).

Windsor. Alto f. 72 ; Bass f. 70.

York. M.D. f. 18, M.C. f. 21, Ct.D. f. 18, Ct.C. f. 23, T.D. f. 18, T.C. f. 22, B.D. f. 19, B.C. f. 21.

Organ scores. Ch. Ch. 1001. f. 6 v (- V) ; Durham A 1 f. 170 (- V) ; Ely 4. f. 29 (- V).

A vocal score by Dr. Thomas Tudway is in B.M. Harl. MS. 7337. f. 122.

The Sanctus commonly attached to the short service has no MS. authority before the time of the Restoration. It is first found in the Windsor MSS., in the handwriting of Dr. William Child, as an extra slip bound up with the rest of the Service. There are copies of it in short score in Ch. Ch. Oxford, MS. 1225, in Ely Cathedral, MS. 23, and at Tenbury, all of late seventeenth or early eighteenth-century date. As it is for the most part merely an extract from the Te Deum and all the texts are faulty, the Editors feel justified in rejecting it.

THE SECOND SERVICE

TeD, J, Mag, N.

‘Second Service of 1, 2, 3, 4, and 5 parts to the organs.’ Barnard.

Barnard. Dec. ff. 79, 79, 77, 75 v, 76 ; Can. ff. 78, 79, 74 v, 74, 74.

DETAILS OF MANUSCRIPTS

B.M. Add. MSS. 17784. f. 115 *rev* (B.) Mag, N.

31443. f. 2. (sc.) TeD, J.

Durham. C 1. f. 182 (M.); 12. f. 256 *rev*, 13. f. 69 (T.); 18. f. 29 (B.) Mag, N.

Lambeth. MS. 764. f. 108 *v* (B.).

Peterhouse. 34. f. 94 (M.), 39. f. 105 (Ct.), 38. f. 101 (2) (B.D.), 33. f. 95 (B.C.).
Mag, N.

Organ scores. Ch. Ch. 1001. f. 37 (Mag, N); Durh. A 2. f. 13 (Mag, N); Tenb.
791. f. 218 (TeD, J), f. 79 *v* (Mag, N).

The section *Vouchsafe, O Lord, to keep us this day without sin* is supplied from B.M. Add. MS. 31443. Barnard prints the words and rests with the direction *Verse*.

The Tenor Verse *For the Lord is gracious* is supplied from B.M. Add. MS. 31443. Barnard omits it. Tenbury 791 gives the direction *Versus, 2 voices*.

ALMIGHTY AND EVERLASTING GOD

Barnard. Dec. ff. 102 *v*, 102 *v*, 97 *v*, 97 *v*, 97 *v*; Can. ff. 102 *v*, 100 *v*, 95 *v*, 95 *v*,
97 *v*.

B.M. Add. MSS. 29289. f. 115 (A.).

30478-9. ff. i. 9 *v*, ii. 23 *v* (T.).

Durham. C 4. f. 27, 6. f. 25 (Ct.); 9. f. 5, 10. f. 17, 11. f. 36 (T.); 15. f. 30,
16. f. 60 (B.).

R.C.M. 1045. f. 47 *v* (M.), 1046. f. 51 (Ct.), 1047. f. 50 *v* (T.).

Windsor. Alto 2. f. 58 *v*, 4. f. 40; Bass 2. f. 47.

York. M.D. f. 71, Ct.D. f. 96, T.D. f. 84, B.D. f. 96.

Organ score. Durham A 1. f. 61.

ALMIGHTY GOD WHO BY THY SON

‘For St. Peter’s Day.’

Durham. C 1. f. 128 (M.); 2. f. 89, 3. f. 69, 7. f. 57 (Ct.); 11. f. 138 *rev*, 14. f. 59 (T.);
16. f. 344 (B.).

B.M. Add. MS. 30478. f. 173 *v* (T.).

Lambeth. MS. 764. f. 111 (B.).

St. John’s Coll., Oxford. MS. 181. f. 164 *v* (B.).

Organ scores. Tenbury 791. f. 223 *v*; Durham A 4. f. 92.

The 1st contratenor in the verses has been supplied by the Editors from the organ scores. The section *and commandest him earnestly* is marked 4 parts in both Tenbury 791 and Durh. A 4. In the verse *make, we beseech thee*, a bass part without words is added by Lamb. 764, up to *that they may receive*. It is the same bass as in the organ score.

B.M. Add. 30478 gives no time-signature.

AND PRINTED BOOKS

BEHOLD I BRING YOU GLAD TIDINGS

- B.M. Add. MSS. 30478-9 ff. i. 153, ii. 146 v (T.).
 17784. f. 48 v (B.).
 31443. f. 175 v (sc.).
 Durham. C 1. f. 91 (M.); 2. f. 7, 3. f. 7, 7. f. 5 (Ct.); 11. f. 88 *rev* (T.); 16. f. 295 (B.).
 Lambeth. MS. 764. f. 123 v (B.).
 Peterhouse. 34. f. 108 (M.); 39. f. 118 (Ct.); 38. f. 114, 33. f. 108 (B.).
 R.C.M. 1045-51. ff. i. 43, ii. 47, iii. 49, iv. 39, v. 41, vi. 39, vii. 57. -B.D.
 Windsor. Alto 2. f. 34; Bass 2. f. 26.
 York. M.D. f. 171, Ct.D. f. 148, Ct.C. f. 151, T.D. f. 125, B.D. f. 156.
 Organ scores. Durham A 2. f. 316; Ely 1. f. 6; Tenbury 791. f. 46 v.

BEHOLD THOU HAST MADE MY DAYS

‘This Anthem was made at the entretie of Doctor Maxcie Deane of Winsor the same day sennight before his death’ [1618]. Ch. Ch. 21.

- Barnard. Dec. ff. 125 v, 127 v, 121 v, 121 v, 120 v; Can. ff. 125 v, 125 v, 120 v, 119 v, 120 v.
 B.M. Add. MSS. 17784. f. 46 (B.).
 30479. f. 104 (T.).
 Ch. Ch. 21. f. 272 (sc.).
 Durham. C 1. f. 52 (M.); 4. f. 80, 6. f. 86 (Ct.); 9. f. 55, 10. f. 70, 11. f. 21 *rev* (T.); 16. f. 177 (B.).
 Peterhouse. 34. f. 107 (M.), 39. f. 116 v (Ct.), 38. f. 113 (B.D.), 33. f. 105 (B.C.).
 R.C.M. 1045-51. ff. i. 42 v, ii. 46 v, iii. 48 v, iv. 38 v, v. 40, vi. 38 v, vii. 56 v. -B.D.
 York. M.D. f. 170, Ct.D. f. 148, Ct.C. f. 151, T.D. f. 129, B.D. f. 161.
 Organ scores. Ch. Ch. 1001. f. 50 *rev*; Durham A 1. f. 54; Tenbury 791. f. 49.

The barring is that of Ch. Ch. 21.
 Ch. Ch. 21 gives no time-signature.

BLESSED ARE ALL THEY THAT FEAR THE LORD

‘A wedding Anthem first made for my Lord of Summersett’ [1613]. Ch. Ch. 21.

- Ch. Ch. 21. f. 262 (sc.).
 B.M. Add. MS. 30478. f. 135 v (T.).
 Durham. C 1. f. 47 (M.); 4. f. 77, 5. f. 75, 6. f. 81 (Ct.); 9. f. 52, 10. f. 67, 11. f. 4 *rev* (T.); 16. f. 137 (B.).
 R.C.M. 1045-51. ff. i. 41, ii. 44, iii. 47, iv. 36, v. 38, vi. 37, vii. 54. -B.D.
 York. M.D. f. 170, M.C. ff. 113, 132, Ct.D. f. 148, Ct.C. f. 151, T.D. f. 130, T.C. f. 125, B.D. f. 162.
 Organ scores. Ch. Ch. 1001. f. 60 *rev*; Durham A 4. f. 26.

DETAILS OF MANUSCRIPTS

The barring is that of Ch. Ch. 21.

Ch. Ch. 21 gives no time-signature.

The following directions are given in Ch. Ch. 21: — *Blessed are all they*, Ct. 2, 'singing part': *thy children*, '2 meanes and a contra': *Lo thus shall the man*, 'Versus alone': *the Lord from out of Sion*, 'Versus of 3. 2 meanes and a tenor'.

The variant ending is given in all MSS. except Ch. Ch. 21.

DELIVER US O LORD OUR GOD and Second Part BLESSED BE THE LORD GOD

Barnard. Dec. ff. 102, 102, 97, 97, 97; Can. ff. 102, 100, 95, 95, 97.

R.C.M. 1045-51. ff. i. 43 v, ii. 47 v, iii. 49 v, iv. 39 v, v. 41 v, vi. 39 v, vii. 57 v. -B.D.

Windsor. Alto 2. f. 56 v; Bass 2. f. 46.

York. M.D. f. 72, Ct.D. f. 97, T.D. f. 85, B.D. f. 97.

Time-signature is omitted by R.C.M. 1050 in the first part, and in the second part by all the R.C.M. MSS.

GLORIOUS AND POWERFUL GOD.

Ch. Ch. 21. f. 242 (sc.).

B.M. Add. MSS. 30478. ff. 107, 167 (T.); 17784. f. 44 v (B.).

Durham. C 1. f. 35 (M.); 2. f. 68, 3. f. 53, 4. f. 69, 5. f. 67, 6. f. 70 (Ct.); 10. f. 57, 11. f. 127 *rev*, 14. f. 47 (T.); 16. f. 33 (B.).

Peterhouse. 44. f. H 1, 45. f. 51 v (M.); 43. f. M 2 (T.); 37. f. B 5 (1), 38. f. 160 (B.).

R.C.M. 1045-51. ff. i. 41 v, ii. 44 v, iii. 47 v, iv. 36 v, v. 38 v, vi. 37 v, vii. 54 v. -B.D.

Wimborne. T. f. 173.

York. M.D. f. 171, Ct.D. f. 149, T.D. f. 136, B.D. f. 156.

Organ scores. Durham A 2. f. 197; Ely 1. f. 76, 4. f. 234 *rev*; Tenbury 791. f. 50 v.

The barring is that of Ch. Ch. 21.

Ch. Ch. 21 gives no time-signature.

GRANT HOLY TRINITY

'The King's Day.' Durham.

B.M. Add. MSS. 30478-9. ff. i. 170, ii. 88 (T.).

Durham. C 1. f. 22 (M.); 2. f. 103, 3. f. 76, 4. f. 59, 5. f. 57, 6. f. 56, 7. f. 65 (Ct.); 9. f. 38, 10. f. 45, 11. f. 148 *rev*, 14. f. 69 (T.); 16. f. 356, 19. f. 160 (B.).

Lambeth MS. 764. f. 127 (B.).

St. John's Coll., Oxford. MS. 181. f. 176 (B.).

Organ scores. Ch. Ch. 1001. f. 52 v *rev*; Durham A 4. f. 64; Tenbury 791. f. 229 v.

B.M. Add. MS. 30478 gives no time-signature.

The verses are supplied by the Editors from the organ scores.

B.M. Harl. MS. 6346. f. 156 gives the words, with the reading *Grant O Holy Trinity* in the opening verse.

AND PRINTED BOOKS

GREAT KING OF GODS

‘This anthem was made for ye King’s being in Scotland’ [1617]. Ch. Ch. 21.
Ch. Ch. 21. f. 230 (sc.).

The barring is that of Ch. Ch. 21.

The MS. gives no time-signature.

The direction ‘2 contratenors’ occurs before the verse *Dear be his life*.

HAVE MERCY UPON ME O GOD

‘At y^e Co^mmunion.’ Durh. A 1.

B.M. Add. MS. 30478. f. 141 v (T.).

Durham. C 1. f. 74 (M.) ; 10. f. 102, 11. f. 85 *rev* (T.) ; 19. f. 217 (B.).

Organ score. Durham A 1. f. 78.

B.M. Add. MS. 30478 omits time-signature.

‘Communion’ in Durh. A 1. is probably a mistake. The Psalm is sung in the
Commination.

The missing Contratenor and the verses have been added by the Editors.

HOSANNA TO THE SON OF DAVID

‘These words are taken out of the 9. verse of the 21. Chapter of the Gospell, written
by the Evangelist Saint *Matthew*.’ Barnard.

Barnard. Dec. ff. 120 v, 121 v, 116 v, 116 v, 115 v ; Can. 120 v, 119 v, 115 v, 114 v,
115 v.

B.M. Add. MSS. 30478–9. ff. i. 28 v, ii. 24 (T.) ; 17784. f. 42 (B.).

Durham. C 4. f. 28, 5. f. 20 (Ct.) ; 16. f. 21 (B.).

York. M.D. f. 142, M.C. f. 98, Ct.D. f. 141, Ct.C. f. 145, T.D. f. 106, T.C. f. 105,
B.D. f. 145.

Organ scores. Ch. Ch. 1001. f. 66 *rev* ; Durh. A 1. f. 86.

The following directions are given :

1. Barnard. Med. Dec. and Can., 1st Ct. Can. and 2nd Ct. Dec. give no directions.
1st Ct. Dec. and 2nd Ct. Can. add *Verse* at the beginning but no other directions.
Ten. Dec. and Can., Bass Dec. and Can., add *Verse* at the beginning and *Chorus* at
Blessed be he. (On the last line of Ten. Can. f. 114 v the clef is misprinted upside
down.)
2. Durham MSS. have rests until *Blessed be he*. C. 4 (= Ct. i.) has $9\frac{3}{4}$ breve rests after
the first *Hosanna in the highest heavens*, then enters again. C. 5 (= Ct. ii.) and C. 16
have respectively $10\frac{1}{4}$ and $9\frac{1}{4}$ breve rests after their last repetition of *in the highest
places*, then both enter again.

DETAILS OF MANUSCRIPTS

3. York MSS. repeat Barnard's directions. But Ten. Dec. (= Barn. Ten. Can.) includes Barnard's Ten. Dec. phrase in the opening on its own stave with the direction 'here another Tenor and rests till y^e Cho. and then both together'; and after the last repetition of *in the highest places* the MS. has 4½ breve rests, adding 'there is another Tenor as below during these rests', giving the Barn. Ten. Dec. phrase lower down the page. Ten. Can. is identical with Ten. Dec., except that it omits the additional phrases, and gives slight variations in the underlaying of the words. At the end it has 'This part of this Anthem is in y^e Tenor Decani'. Med. Dec. = Barn. Med. Can., and Med. Can. = Barn. Med. Dec.
 4. Directions at *peace in heaven*, given in the organ part, are found in Durham A 1. only. Ch. Ch. 1001 gives no directions.
- The directions in brackets given in the organ part indicate where the Editors think the Verse and Chorus divisions were made; but the evidence that these divisions were intended by the composer is inconclusive.
- The words are a conflate of Matt. 21, v. 9 with Luke 19, v. 38 in the version of the Genevan Bible of 1557; but this fact affords no evidence as to the date of the anthem, since the Genevan version held its own in popular estimation and use against both the Bishops' Bible of 1568, which was authorized for use in parish churches, and the so-called Authorized Version of 1611. The word 'kingdom' occurs only in Mark 11, v. 10, and Barnard's use of it may be an instance of editorial amendment, introduced to improve the underlaying. The York MSS., which usually follow Barnard, substitute 'king' in every case.

IF YE BE RISEN AGAIN WITH CHRIST

B.M. Add. MSS. 30478-9. ff. i. 163, ii. 157 (T.).
 Durham. C 1. f. 111 (M.); 2. f. 51, 3. f. 40 (Ct.); 11. f. 116 *rev*, 14. f. 34 (T.); 16. f. 320 (B.).
 Lambeth. MS. 764. f. 145 *v* (B.).
 Peterhouse. 34. f. 110 (M.), 39. f. 120 (Ct.), 38. f. 117, 33. f. 110 (B.).
 R.C.M. 1045-51. ff. i.-, ii. 45 *v*, iii. 48, iv. 37 *v*, v. 39 *v*, vi. 38, vii. 56.
 York. M.D. f. 172, Ct.D. f. 150, T.D. f. 147, B.D. f. 156.
 Organ scores. Ch. Ch. 1001. ff. 54 *v* and 54 *rev*; Durham A 1. f. 92; Tenbury 791. f. 48.

LIFT UP YOUR HEADS

Barnard. Dec. ff. 121, 122, 117, 117, 116; Can. ff. 121, 120, 116, 115, 116.
 B.M. Add. MSS. 30478-9. ff. 1. 29, ii. 47 (T.); 17784. f. 42 *v* (B.).
 Durham. C 1. f. 246 (M.); 2. f. 181, 3. f. 146, 7. f. 160 (Ct.); 11. f. 10, 14. f. 142 (T.); 15. f. 77, 16. f. 30 (B.).
 York. M.D. f. 142, M.C. f. 99, Ct.D. f. 141, Ct.C. f. 145, T.D. f. 107, T.C. f. 105, B.D. f. 146.
 Organ scores. Ch. Ch. 1001. f. 65 *rev*; Durham A 6. f. 357.
 Barnard 2nd Ct. Dec. is defective.

AND PRINTED BOOKS

LORD GRANT GRACE

‘An Anthem for all Saints day.’ Ch. Ch. 21.

Ch. Ch. 21. f. 254 (sc.).

The barring is that of Ch. Ch. 21.

The MS. gives no time-signatures.

O ALL TRUE FAITHFUL HEARTS

‘A thanks Giving for the Kings happie recoverie from a great dangerous sicknes’ [1619].

Ch. Ch. 21. f. 210 (sc.).

The following directions occur in the MS. :—*O all true faithful hearts* ‘Versus Contra : Alone’ : *Rejoice in him* ‘Chorus’ : this chorus is not written out *in extenso* on its repetition, but the following note is appended. ‘This chorus is sung 3 times over beginning on the other side [i. e. the previous page]. Then followes the Amen’ : *joy we in him* ‘Versus Contra : Versus two meanes’.

The barring is that of Ch. Ch. 21.

The MS. gives no time-signatures.

O CLAP YOUR HANDS

with Second Part

GOD IS GONE UP

‘Dr. Hether’s Commencem^t Song sett (or composed) by Mr. Orl. Gibbons’ [1622]. York. B.M. Add. MS. 29289. f. 95 v (A.).

York. M.D. f. 144, M.C. f. 104, Ct.D. f. 139, Ct.C. f. 146, T.D. f. 108, T.C. f. 102, B.D. f. 143, B.C. f. 128.

O GOD THE KING OF GLORY

‘For Ascension Day.’

B.M. Add. MSS. 30478–9. ff. i. 166 v, ii. 159 v (T.).

Durham. C 1. f. 115 (M.) ; 2. f. 63, 3. f. 49, 7. f. 35 (Ct.) ; 11. f. 124 *rev*, 14. f. 39 (T.) ; 16. f. 325 (B.).

Lambeth. MS. 764. f. 117 (B.).

St. John’s Coll., Oxford. MS. 181. f. 160 v (B.).

Organ scores. Ch. Ch. 1001. f. 48 v *rev* ; Tenbury 791. f. 224 v.

The 2nd Ct. verses are supplied from a transcript by Dr. Armes (1892) of a Durham book which has since disappeared.

O LORD HOW DO MY WOES INCREASE

Sir William Leighton’s *Teares or Lamentacions of a Sorrowfull Soule*, 1614. No. 23.

B.M. Roy. App. 63. f. 14. Cantus with treble viol and lute accompaniment.

DETAILS OF MANUSCRIPTS

O LORD I LIFT MY HEART TO THEE

Sir William Leighton's *Teares or Lamentacions of a Sorrowfull Soule*, 1614. No. 36.
B.M. Roy. App. 63. f. 20. Cantus with treble viol and lute accompaniment.

O LORD IN THEE IS ALL MY TRUST

'The Lamentation: A full Anthem, V voy:'. Ch. Ch. 21.
Ch. Ch. 21. f. 282 (sc.).
The barring is that of Ch. Ch. 21.
The MS. gives no time-signatures.

O LORD IN THY WRATH REBUKE ME NOT. Psalm vi. 1, 2, 3, 4.

R.C.M. 1045-51. ff. i. 44, ii. 48, iii. 50, iv. 40, v. 42, vi. 40, vii. 58. -B.D.
The words differ slightly from the Prayer Book version. B.M. Harl. MS. 6346 (words only) gives the Prayer Book version.

O LORD INCREASE MY FAITH

B.M. Harl. MS. 7337. f. 135 (sc.).
Dr. Tudway's transcription (1725) is the only authority yet found for this Anthem.

SEE SEE THE WORD IS INCARNATE

'The words were made by Doctor Goodman De: of Rochester.' Ch. Ch. 21.
B.M. Add. MSS. 29372-6. ff. i-iv. 65, v. 52.
Ch. Ch. MSS. 21. f. 176 (sc.); 56-60. ff. i. 95, ii. 77, iv. 83, v. 93. (-B.)
The Ch. Ch. MSS. give no time-signatures.
Ch. Ch. 21 gives the following directions:—*See, see the Word* 'Contratenor sings alone the first verse': *Glory be to God* 'Chorus Two meanes': *The law is cancelled* 'Versus. Meane and contratenor': *the blind have sight* 'Versus. Meane and contra': *the Paschal Lamb* 'Versus of 3 parts. Contra: Tenor and Bassus. A verse of 3 parts': *See, O see* 'A verse of 2 contra: 2 tenors': *where now he sits* 'A versus for the contra: alone'.
B.M. Add. MSS. 29372-6 and Ch. Ch. MSS. 56-60 give the 2nd Med. part in *Glory be to God* and *the serpent's head* to the Quintus: they also give a different ending from that in Ch. Ch. 21.
In the last Chorus the reading *laid open to all believers* varies with *laid open to sinners* as follows:—Med., 2nd Ct. and Ten., *sinner*s in all MSS.: 1st Ct., *believer*s in Ch. Ch. 21, *sinner*s in Ch. Ch. 57 and B.M. Add. MS. 29376: Bassus, *believer*s in Ch. Ch. 21, *sinner*s in B.M. Add. MS. 29375.
The barring is that of Ch. Ch. 21.

AND PRINTED BOOKS

SING UNTO THE LORD

‘Psalme 30 : Anthem of 5 voc: was made for Do^r Marshall.’ Ch. Ch. 21.

Ch. Ch. 21. f. 190 (sc.).

B.M. Add. MS. 30478-9. ff. i. 95, ii. 87 *v* (T.).

Durham. C 1. f. 21 (M.); 4. f. 58, 5. f. 56, 6. f. 54 (Ct.); 9. f. 37, 10. f. 44, 11. f. 46 *rev* (T.); 16. f. 140, 17. f. 118, 19. f. 157 (B.).

Wimborne. Tenor f. 171.

Organ scores. Durham A 2. f. 252, 5. f. 140 *v*; Tenbury 791. f. 45.

The barring is that of Ch. Ch. 21.

Ch. Ch. 21 gives no time-signatures.

THE SECRET SINS

B.M. Add. MS. 30479. f. 89 (T.).

Durham. C 1. f. 22 (M.); 4. f. 59, 5. f. 57, 6. f. 56 (Ct.); 9. f. 38, 10. f. 45 (T.); 19. f. 160 (B.).

St. John's Coll., Oxford. MS. 180. f. 72 *v* (B.).

Organ score. Tenbury 791. f. 70.

THIS IS THE RECORD OF JOHN

‘This Anthem was made for Dr. Laud presedent of Saint Johns [*Oxford* added in a later hand]. For St. John Baptists day.’ Ch. Ch. 21.

Ch. Ch. 21. f. 200 (sc.).

B.M. Add. MSS. 30478-9. ff. i. 99, ii. 105 (T.).

Durham. C 1. f. 53 (M.); 2, 3. f. 5, 4. f. 81, 5. f. 79, 6. f. 88, 7. f. 3 (Ct.); 9. f. 56, 10. f. 71, 11. f. 87 *rev*, 14. f. 3 (T.); 16. f. 294 (B.).

Peterhouse. 44. ff. A 2, F 6 (M.D.), 34. f. 131 *v* (M.C.), 42. f. H 1 (Ct.D.), 35. f. H 2 (T.D.), 43. f. I 1 *v* (T.C.), 37. f. L 1 (B.D.).

Organ scores. Durham A 5. f. 145; Peterhouse 46. f. 3 *v*; Tenbury 791 f. 225 *v*.

The time-signature is omitted from the fifth stave in Ch. Ch. 21; also from B.M. Add. MS. 30478, Durham C 3, Peterhouse 34, 35, 37, 42. Peterhouse 44 places the verses an octave higher.

The viol parts are only given in Ch. Ch. 21. The slight alteration made on p. 304, l. 1, is supported by the organ parts, Durham A 5 and Peterhouse 46, which both show the voice part descending to F.

The barring is that of Ch. Ch. 21.

In the verses the organ part, Tenbury 791, has been filled out from the other two organ scores, which give inner parts more fully. In the chorus sections their inner parts have only been noted where they conflict with the vocal text. The barring of the organ part is that of Tenbury 791.

DETAILS OF MANUSCRIPTS

WE PRAISE THEE O FATHER

‘For Easter day.’ Peterhouse.

Ch. Ch. 21. f. 218 (sc.).

B.M. Add. MSS. 30478-9. ff. i. 97, ii. 92 (T.).

Durham. C 1. f. 29 (M.); 2. f. 49, 3. f. 39, 4. f. 64, 5. f. 62, 6. f. 64, 7. f. 30 (Ct.); 9. f. 44, 10. f. 51, 11. f. 114 *rev*, 14. f. 32 (T.); 16. f. 318 (B.).

Lambeth. MS. 764. f. 109 *v* (B.).

Peterhouse. 34. f. 79 *v* (M.), 39. f. 87 *v* (Ct.), 38. f. 86, 33. f. 81 (B.).

Organ scores. Durham A 2. f. 244; Peterhouse 46. f. 35 *v*; Tenbury 791. f. 222.

No time-signature is given in Ch. Ch. 21 and Durham C 4.

The viol parts in *verse* ii are given in Ch. Ch. 21 only.

Durham C 1 and 16, and Peterhouse 33 and 39, which have the first *verse*, add two breve rests at the beginning. An introductory passage of the same length is given in the organ-scores, Durham A 2, and Peterhouse 46.

B.M. Add. MSS. 30478-9 and the Durham and Peterhouse MSS. make the last note of the anthem a semibreve, and add a plagal cadence of two breves.

The barring is that of Ch. Ch. 21.

WHY ART THOU SO HEAVY O MY SOUL

B.M. Harl. MS. 7337. f. 136.

Dr. Tudway's transcription (1725) is the only authority yet found for this Anthem.

HYMNES AND SONGS OF THE CHURCH

These tunes were written by Orlando Gibbons for George Wither's book with the above title, printed in London, 1623.

The last tune is added in Ch. Ch. MS. 365. f. 38 between the tunes set to Songs 34 and 44.

The barring, spelling, and punctuation are those of the original.

ALMIGHTY GOD

‘For Christmas Day.’

Lambeth. MS. 764. f. 112 *v* (B.).

St. John's Coll., Oxford, MS. 180. f. 60 *v*. B.

Organ. Ch. Ch. MS. 1001. f. 50 *rev*; Tenbury MS. 791. ff. 78 *v*, 226 *v*.

The first version in the Tenbury MS., distinguished as Tenbury B, and that in Ch. Ch. 1001, are written a fifth higher than Tenbury A and the Bass voice part.

OUT OF THE DEEP

St. John's Coll., Oxford, MS. 181. f. 99 *v*. B.

Ch. Ch. MS. 1001. f. 63 *rev*. Organ.

AND PRINTED BOOKS

ARISE O LORD GOD

B.M. Add. MS. 30479. f. 174. T.

This is printed exactly as found in the MS.

HAVE PITY

B.M. Add. MS. 30478. f. 144. T.

Durham. C 2. f. 176, 3. f. 143 (Ct.) ; 14. f. 137 (T.).

I AM THE RESURRECTION

‘For five voices.’

B.M. Add. MSS. 29366-8. f. 21 v. C., B., Ct.

LORD WE BESEECH THEE

‘For the Annuntiation of the Virgin Mary.

Ch. Ch. MS. 1001. f. 39 v. Organ.

PRAISE THE LORD O MY SOUL

‘For trebles.’

Tenbury MS. 791 f. 441. Organ.

SING WE MERRILY

Ch. Ch. MS. 1230. f. 87. Organ.

In the opinion of the Editors this anthem is not by Orlando Gibbons, but by a member of his family. The MS. is of the eighteenth century.

SO GOD LOVED THE WORLD

‘Anthem for Whitsunday.’ ‘For a meane.’

Tenbury MS. 791. f. 27 v. Organ.

THOU GOD OF WISDOM

Tenbury MS. 791. f. 228. Organ.

UNTO THEE O LORD

‘For trebles.’

Tenbury MS. 791. f. 443 v. Organ.

DETAILS OF EDITORIAL METHOD

1. *Bar-lines.* Bar-lines are placed in this volume at irregular intervals, according, wherever possible, with the nature of the rhythmic material. In purely polyphonic music they are set so as to break the independent rhythms of the various parts as little as possible. In the homophonic pieces, such as the settings of Psalms, the bar-lines mark cadences or sections. Each bar, however, contains an even number of minims; in other words each bar can be measured in semibreve-lengths.

It must be remembered that in voice-part books of the Tudor period bar-lines are not found. The semibreve was taken as the 'tactus' or measure whereby the singers could follow their parts; and the time-signature was merely an arithmetical sign, showing the number of semibreves in a breve, or of minims in a semibreve. Bar-lines were used for scoring voice-parts, as witness Morley's *Plaine and Easie Introduction*, 1597, *passim*, for the convenience of the scorer in ranging the notes of the several voice-parts: few MS. voice-part scores of the early seventeenth century have survived to the present time. One notable exception is MS. 21 in Christ Church, Oxford (cf. p. xxvi). Others are the Baldwin MS. and the Cosyn MS. in the Royal Music Library at the British Museum. Barring is used in these MSS. clearly for convenience: rhythm does not affect the placing of the bar-lines, which are ruled at regular intervals across the parts, and usually contain either two or three semibreve-lengths. Late in the century James Hawkins of Ely scored much of the early music, and followed the old practice of placing a varying number of semibreves within the limits of a bar.

In this volume a breve rest is used conventionally in an empty bar, whether of two, three, or four semibreve-lengths.

2. *Accidentals.*

i. Accidentals placed in the usual position, before the note affected, are also present in one or other of the texts consulted.

ii. An accidental present in an original text, but becoming superfluous through the introduction of bar-lines, is omitted.

iii. An accidental present in an original text, but not accepted by the Editors, is placed in a foot-note.

iv. An accidental not present in an original text, but required in compliance with the custom of *musica ficta*, is placed above the line.

v. An accidental placed above the line, but superfluous because within the limits of a bar, indicates that no such accidental is present in any original text.

The Editors have thought it expedient to indicate precisely what accidentals are or are not present in the original texts, and have therefore adopted the method above described, even though it involves some redundancy. It will be clearly seen that all accidentals placed above the line are editorial additions.

DETAILS OF EDITORIAL METHOD

3. *Underlying of the words.*





Where the underlying of the words is clear in the original text, the Editors have carefully reproduced it. Where it is uncertain, as is often the case in MSS., or where words are variously set in different books at the same point in the music, or where words are merely indicated by a sign of repetition (://), that setting has been given which either has the preponderance of evidence in its favour, or is most in keeping with the known practice of the period.

The spelling has been modernized, but such archaisms as 'knowledge' in the opening of the *Te Deum* have been left without alteration, and the text of George Wither's *Hymnes and Songs of the Church*, 1623, has been exactly reproduced.

4. *Voice-Parts.*

Missing parts have been supplied where necessary, such supplied parts being always noted.

5. *Foot-notes.*

These have been made as brief as possible consistently with clearness. They indicate what variant readings have been found in the voice-parts, and in what texts they appear. A number is placed above the note affected, corresponding to the number of the foot-note. A shortened form of the name of the text which has the variant is placed last in the foot-note; e.g. '(1) F: Barn.' means that Barnard's text has F instead of the note marked (1) in the text above: '(2) #: om. B.M. 17792' means that the Additional MS. so numbered in the British Museum Catalogue omits the accidental: '(3)  for : Ch. Ch. 984' means that MS. 984 in the Library of Christ Church, Oxford reads  in place of  in the text, the number being placed over the first note in the series affected.

Variants in the Organ-scores require that the notes of the text be named as well as the variant: thus 'F for D: Durh. A I'.

The Committee desire again to express their thanks to the librarians and others who have placed their valuable MSS. at their disposal, and in many ways rendered them assistance. Among these they would particularly mention Mr. W. Barclay Squire, Mr. Hughes-Hughes and the authorities of the British Museum; the Dean and Chapter of Christ Church, Oxford, and Mr. Blunt their Librarian; Sir Hugh Allen, and the Trustees of the Royal College of Music; the Dean and Chapter of Durham Cathedral; the Master and Fellows of St. Peter's College, Cambridge; the Dean and Chapter of York, and Dr. E. C. Bairstow, the Minster organist; the Dean and Chapter of Ely, and Mr. Noel Ponsonby, organist of Ely Cathedral; the President and Fellows of St. John's College, Oxford; the Warden of St. Michael's College, Tenbury; the Librarian of Lambeth Palace; Dr. Le Fleming of Wimborne; and the Dean and Canons of Windsor.

WORDS OF ANTHEMS

ALMIGHTY AND EVERLASTING GOD

Almighty and everlasting God, mercifully look upon our infirmities, and in all our dangers and necessities stretch forth thy right hand to help and defend us : through Christ our Lord. Amen.

ALMIGHTY GOD WHO BY THY SON

Almighty God, who by thy Son Jesus Christ didst give to thy Apostle Saint Peter many excellent gifts, and commandest him earnestly to feed thy flock ; Make, we beseech thee, all Bishops and Pastors diligently to preach thy holy Word, and the people obediently to follow the same, that they may receive the crown of everlasting glory. Amen.

BEHOLD I BRING YOU GLAD TIDINGS

Behold, I bring you glad tidings of great joy which shall be to all people, that unto us a child is born, unto us a son is given, a Saviour, which is Christ the Lord. Glory be to God on high, and in earth peace, good-will towards men.

BEHOLD THOU HAST MADE MY DAYS

Behold, thou hast made my days as it were a span long : and mine age is even as nothing in respect of thee ; and verily every man living is altogether vanity.

For man walketh in a vain shadow, and disquieteth himself in vain : he heapeth up riches, and cannot tell who shall gather them.

And now, Lord, what is my hope ? truly my hope is even in thee.

Hear my prayer, O Lord, and let thine ears consider my calling : hold not thy peace at my tears.

For I am a stranger with thee : and a sojourner, as all my fathers were.

O spare me a little, that I may recover my strength : before I go hence, and be no more seen.

BLESSED ARE ALL THEY THAT FEAR THE LORD

Blessed are all they that fear the Lord : and walk in his ways.

For thou shalt eat the labours of thy hands : O well is thee, and happy shalt thou be.

Thy wife shall be as the fruitful vine : upon the walls of thine house ;

Thy children like the olive branches, round about thy table.

WORDS OF ANTHEMS

Lo, thus shall the man be blessed that feareth the Lord.
The Lord from out of Sion shall so bless thee : that thou shalt see Jerusalem in
prosperity all thy life long :
Yea, that thou shalt see thy children's children, and peace upon Israel.
Glory be to the Father, and to the Son, and to the Holy Ghost ;
As it was in the beginning, is now, and ever shall be, world without end. Amen.

DELIVER US O LORD OUR GOD

Deliver us, O Lord our God, and gather us from among the heathen : that we may
give thanks unto thy holy Name, and make our boast of thy praise.
Blessed be the Lord God of Israel from everlasting and world without end : and let all
the people say Amen.

GLORIOUS AND POWERFUL GOD

Glorious and powerful God, we understand
Thy dwelling is on high,
Above the starry sky.
Thou dwell'st not in stone temples made with hands,
But in the flesh hearts of the sons of men
To dwell is thy delight,
Near hand though out of sight.

We give of thine own hand, thy acceptation
Is very life and blood
To all actions good :
Whenever here or hence our supplication
From pure and with unfeigned hearts ascend,
Be present with thy grace,
Show us thy loving face.

O down on us full showers of mercy send ;
Let thy love's burning beams
Dry up all our sins' streams.
Arise, O Lord, and come into thy rest.
Both now and evermore thy Name be blest :
Founder and foundation
Of endless habitation.

GRANT HOLY TRINITY

Grant, Holy Trinity, that thy servant Charles our King may evermore rejoice in thee ;
Give him many happy years on earth, endue him with all heavenly graces, and everlastingly
reward him through thy mercy, who doth live and govern all things, world without end.
Amen.

WORDS OF ANTHEMS

GREAT KING OF GODS

Great King of gods, whose gracious hand hath led
Our sacred sov'reign head
Unto the place where first our bliss was bred.
And send thine angels to his blessed side,
And bid them there abide,
To be at once his guardian and his guide.
Dear be his life, all glorious be his days,
And prospering all his ways
Late add thy last crown to his peace and praise.
And when he hath outlived the world's long date,
Let thy last change translate
His living flesh to thy celestial state.

HAVE MERCY UPON ME O GOD

Have mercy upon me, O God, after thy great goodness : and according to the
multitude of thy mercies wipe away mine offences.
Wash me clean from my wickedness : and purge me from my sins.

HOSANNA TO THE SON OF DAVID

Hosanna to the Son of David. Blessed be he that cometh in the Name of the Lord.
Blessed be the King of Israel. Blessed be the King (kingdom) that cometh in the Name
of the Lord. Peace in heaven, and glory in the highest places. Hosanna in the highest
heavens.

IF YE BE RISEN AGAIN

If ye be risen again with Christ, seek those things which are above where Christ
sitteth on the right hand of God. Set your affection on heavenly things and not on earthly
things ; for ye are dead, and your life is hid with Christ in God. Whensoever Christ,
which is our life, shall shew himself, then shall ye also appear with him in glory. So be it.

LIFT UP YOUR HEADS

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King
of glory shall come in.
Who is the King of glory ? it is the Lord strong and mighty, even the Lord of hosts,
he is the King of glory.

LORD GRANT GRACE

Lord, grant grace, we humbly beseech thee, that we with thy Angels and Saints may
sing to thee continually : Holy, holy, holy, Lord God of hosts ; glory, honour and power
be unto thee, O God the Creator, O Lord Jesu the Redeemer, O Holy Spirit the Comforter :
and let everything that hath breath praise and magnify the same Lord Almighty. Amen.

WORDS OF ANTHEMS

O ALL TRUE FAITHFUL HEARTS

O all true faithful hearts with one accord
United in one head sing to the Lord,
For he our David from the snares of death
Hath freed ; prolong his days, enlarge his breath.
Rejoice in him, give thanks, his great Name bless,
For a remembrance of his holiness.

His life is worth ten thousand, therefore give
Each soul ten thousand thanks that he doth live
To lead his people forth to pastures green,
To praise his God whose love to us is seen.
Rejoice in him, give thanks, his great Name bless,
For a remembrance of his holiness.

Now for the righteous is sprung up a light,
And gladness with each true-hearted wight ;
Joy we in him with thanks, that he may bring
More joy unto ourselves, health to our King.
Rejoice in him, give thanks, his great Name bless
For a remembrance of his holiness.

O CLAP YOUR HANDS TOGETHER

O clap your hands together, all ye people : O sing unto God with the voice of melody.

For the Lord is high, and to be feared : he is the great King upon (of) all the earth.

He shall subdue the people under us : and the nations under our feet.

He shall choose out an heritage for us : even the worship of Jacob, whom he loved.

God is gone up with a merry noise : and the Lord with the sound of the trumpet.

O sing praises, sing praises unto our God : O sing praises, sing praises unto the Lord our King.

For God is the King of all the earth : sing ye praises with the understanding.

God reigneth over the heathen : God sitteth upon his holy seat.

For God, which is highly exalted, doth defend the earth, as it were with a shield.

Glory be to the Father, and to the Son, and to the Holy Ghost ;

As it was in the beginning, is now, and ever shall be, world without end. Amen.

O GOD THE KING OF GLORY

O God the King of glory, which hast exalted thy only Son Jesus Christ our Lord with great triumph unto thy kingdom in heaven ; We beseech thee, leave us not comfortless ; but send to us thine Holy Ghost to comfort us, and exalt us unto the same place whither our Saviour Christ is gone before, who liveth and reigneth with thee and the Holy Ghost, now and evermore. Amen.

WORDS OF ANTHEMS

O LORD HOW DO MY WOES INCREASE

O Lord, how do my woes increase,
How many are my miseries ;
My troubles rise and never cease,
Men judge thou wilt not hear my cries.

O LORD I LIFT MY HEART TO THEE

O Lord, I lift my heart to thee,
My soul in thee doth ever trust ;
O let me not confounded be,
But make me righteous with the just.

O LORD IN THEE IS ALL MY TRUST

O Lord, in thee is all my trust,
Give ear unto my woful cry,
Refuse me not that am unjust,
But bowing down thine heavenly eye
Behold how I do still lament
My sins wherein I thee offend :
O Lord, for them shall I be shent,
Sith thee to please I do intend ?
No, no, not so, thy will is bent
To deal with sinners in thine ire ;
But when in heart they shall repent
Thou grant'st with speed their just desire.
To thee therefore still shall I cry
To wash away my sinful crime ;
Thy blood, O Lord, is not yet dry,
But that it may help me in time.
Haste thee, O Lord, haste thee, I say,
To pour on me thy gifts of grace,
That when this life shall flit away
In heaven with thee I may have place
Where thou dost reign continually
With God which once thee down did send,
Where angels sing continually :
To thee be praise, world without end.

O LORD IN THY WRATH REBUKE ME NOT

O Lord, in thy wrath rebuke me not : neither chasten me in thy displeasure.
Have mercy upon me, O Lord, for I am weak : O Lord, heal me, for my bones are vexed.
My soul also is sore troubled : but, Lord, how long wilt thou punish me ?
O save me for thy mercy's sake.

WORDS OF ANTHEMS

O LORD INCREASE MY FAITH

O Lord, increase my faith, strengthen and confirm me in thy true faith; endue me with wisdom, charity, chastity, and patience in all my adversities. Sweet Jesus, say Amen.

SEE SEE THE WORD IS INCARNATE

See, see the Word is incarnate; God is made man in the womb of a Virgin. Shepherds rejoice, wise men adore, and angels sing: Glory be to God on high: peace on earth, good-will towards men. The law is cancelled, Jews and Gentiles all converted by the preaching of glad tidings of salvation. The blind have sight and cripples have their motion; diseases cured, the dead are raised, and miracles are wrought. Let us welcome such a guest with Hosanna. The Paschal Lamb is offered, Christ Jesus made a sacrifice for sin. The earth quakes, the sun is darkened, the powers of hell are shaken, and lo, he is risen up in victory. Sing Alleluia. See, O see the fresh wounds, the gored blood, the pricks of thorns, the print of nails, and in the sight of multitudes a glorious ascension. Now he sits on God's right hand, where all the choir of heaven all jointly sing: Glory be to the Lamb that sitteth on the throne. Let us continue our wonted note with Hosanna: Blessed be he that cometh in the Name of the Lord; with Alleluia: We triumph in victory: the serpent's head bruised, Christ's kingdom exalted, and heaven laid open to sinners (all believers).

SING UNTO THE LORD

Sing unto the Lord, O ye saints of his: and give thanks at the remembrance of his holiness.

For his anger endures but a moment, in his favour is life: weeping may endure for a night, but joy comes in the morning.

And in my prosperity I said, I shall never be moved: Lord, by thy favour thou hast made my mountain to stand strong.

Thou didst hide thy face, and I was troubled.

I cried to thee, O Lord: and unto the Lord I made my supplication.

What profit is there in my blood: when I go down into the pit?

Shall the dust praise thee: shall it declare thy truth?

Hear, O Lord, and have mercy upon me: Lord, be thou my helper.

THE SECRET SINS

The secret sins that hidden lies within my pensive heart

Procures great heaps of bitter thoughts, and fills my soul with smart;

And yet the more my soul doth seek some sweet relief to find,

The more doth sin with vain delights, alas, still keep me blind.

Thou see'st, O God, what strifes there are between my soul and sin;

Thy grace doth work, but sin prevails and blinds my soul therein.

Wherefore, sweet Christ, thy grace increase, my faith augment withal;

And for thy tender mercy's sake, Lord, hear me when I call.

WORDS OF ANTHEMS

THIS IS THE RECORD OF JOHN

This is the record of John, when the Jews sent priests and Levites from Jerusalem to ask him : Who art thou ? And he confessed and denied not, and said plainly : I am not the Christ. And they asked him : What art thou then ? Art thou Elias ? And he said : I am not. Art thou the prophet ? And he answered No.

Then said they unto him : What art thou ? that we may give an answer unto them that sent us. What sayest thou of thyself ? And he said : I am the voice of him that crieth in the wilderness : Make straight the way of the Lord.

WE PRAISE THEE O FATHER

We praise thee, O Father, for the glorious resurrection of thy Son Jesus Christ our Lord : for he is the very Paschal Lamb, which was offered up for us, and hath taken away the sin of the world ; who by his death hath destroyed death, and by his rising to life again hath restored to us everlasting life. Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious Name.

WHY ART THOU SO HEAVY O MY SOUL

Why art thou so heavy, O my soul : and why art thou so disquieted within me ?
O put thy trust in God : for I will yet give him thanks, which is the help of my countenance and my God. Amen.

HYMNES AND SONGS OF THE CHURCH

SONG 1. Now shall the praises of the Lord be sung ;
For, hee a most renowned Triumph wonne :
Both Horse and Man into the Sea he flung :
And them together there hath overthrowne.
The Lord is He, whose strength doth make me strong ;
And he is my salvation, and my Song :
My God, for whom I will a house prepare ;
My Fathers God, whose prayse I will declare.

SONG 3. Sing praises Isr'el to the Lord,
that thee avenged so :
When to the fight with free accord,
The people forth did go.
You Kings give eare ; you Princes heare,
while to the Lord I raise
my voice aloud, and sing to God,
(the Lord of Isr'el) praise.

WORDS OF ANTHEMS

- SONG 4. Now in the Lord my heart doth pleasure take :
My horne is in the Lord advanced high.
And to my Foes an answere I will make ;
Because in his salvation joy'd am I.
Like him, there is not any holy-One :
And other Lord beside him, there is none.
- SONG 5. Thy beauty, Israel, is gone ;
slaine in the Places high is he :
The Mighty now are overthrowne.
Oh, thus how commeth it to be !
- SONG 9. Come kisse me with those lips of thine ;
For, better are thy Loves then wine.
And, as the powred Oyntments be,
Such is the savour of thy Name :
And, for the sweetnesse of the same,
The Virgins are in love with thee.
- SONG 13. Oh my love, how comely now,
And how beautifull art thou !
Thou of Dovelike eyes a paire,
shining hast within thy haire :
And thy locks like Kidlings be,
which from Gilead hill we see.
- SONG 14. Arise thou North-winde from the North,
And from the South, thou South-winde blowe,
Upon my Garden breathe yee forth,
That so my Spices (there that growe,)
From thence abundantly may flowe.
And to thy Garden come my Deare,
To eate thy fruttes of pleasure there.
- SONG 18. Who 's this, that leaning on her Friend,
Doth from the wilderness ascend ?
Minde how I raised thee,
Ev'n where thy Mother thee conceiv'd,
where she that brought thee forth conceiv'd,
beneath an Apple-tree.
- SONG 20. Lord, I will sing to Thee,
for thou displeased wast :
And yet withdrewest thy wrath from me,
And sent me comfort hast.

WORDS OF ANTHEMS

- SONG 22. O Lord of Hoasts and God of Israel !
Thou, who betweene the Cherubins dost dwell ;
Of all the world thou onely art the King,
And heav'n and earth, unto their form didst bring.
- SONG 24. How sad and solitary now (alas),
Is that well-peopled Citie come to be !
Which once so great among the Nations was,
And oh how widdowlike appeareth she !
She rule of all the Provinces hath had,
And now her selfe is tributary made.
- SONG 31. Lord, thy answer I did heare,
And I grew therewith afear'd.
When the Times at fullest are,
Let thy Worke be then declar'd.
When the Time, Lord, full doth grow,
Then in Anger, Mercy show.
- SONG 34. Thus Angels sung, and thus sing we ;
To God on high all glory be :
Let him on Earth his Peace bestowe,
And unto men his favour show.
- SONG 44. Come Holy-Ghost, the Maker, come ;
Take in the soules of thine thy place ;
Thou whom our hearts had being from,
Oh, fill them with thy heavenly grace.
Thou art that Comfort from above,
The Highest doth by gift impart ;
Thou spring of Life, a fire of Love,
And the annointing Spirit art.
- SONG 46. As on the Night before this blessed Morne,
A troupe of Angels unto Shepherds told,
Where in a Stable hee was poorely borne,
Whom nor the earth, nor Heav'n of heav'ns can hold.
Through Bethlem rung this newes at their returne ;
Yea, Angels sung, that GOD WITH US was borne :
And they made mirth, because we should not mourne.
His love therefore, oh ! let us all confesse ;
and to the Sonnes of men his workes expresse.
- SONG 67. When one among the Twelve there was,
That did thy Grace abuse ;
Thou left'st him, Lord, and in his place,
did'st just Matthias chuse.

WORDS OF ANTHEMS

SONG 41. Oh all you Creatures of the Lord ;
You Angels of the God most high ;
You Heav'ns with what you doe afford ;
And Waters all above the skie :
Blesse ye the Lord, him praise, adore,
And magnifie him evermore.

ALMIGHTY GOD

And this day to be born of a pure virgin . . . And that without spot of sin, to make us clean from all our sin . . . Who liveth and reigneth with thee ever one God, world without end . . . Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious Name. Amen.

OUT OF THE DEEP

Out of the deep have I called unto thee, O Lord : Lord, hear my voice.
O let thine ears consider well the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done amiss, O Lord, who may abide it ?
But with thee there is mercy : therefore thou shalt be feared.
O Israel, trust in the Lord, for with the Lord there is mercy, and with him is plenteous redemption.
And he shall redeem Israel from all his sins. Amen.

ARISE O LORD GOD

My soul melteth away for very heaviness ; comfort thou me according to thy word.
They lay to my charge things that I never knew : Lord, thou knowest my simpleness,
and my faults are not hid from thee.
Arise, O Lord, lift up thy hand : defend and save all those that trust in thee.

HAVE PITY

And art not satisfied with my flesh . . . And graven with an iron pen in lead or in stone for ever . . . And though after my skin worms destroy this body, yet shall I see God in my flesh.

I AM THE RESURRECTION

I am the resurrection and the life, saith the Lord : he that believeth in me, yea, though he were dead, yet shall he live with his redeemer : and whosoever liveth and believeth in me shall not die for ever.

ORLANDO GIBBONS

1583-1625

FIRST PRECES

MEDIUS (Treble)

QUIRE

And our mouth shall show forth thy praise.

CONTRATENOR I (Alto)

And our mouth shall show forth thy praise.

CONTRATENOR II (Alto)

And our mouth shall show forth thy praise.

PRIEST

TENOR OR BASSUS

O Lord, o-pen thou our lips.

And our mouth shall show forth thy praise. (1)

O Lord, o-pen thou our lips.

And our mouth shall show forth thy praise.

QUIRE

O Lord, make haste to help us.

Glo-ry be to the Fa-ther, and to the

O Lord, make haste to help us.

Glo-ry be to the Fa-ther, and to the

O Lord, make haste to help us.

Glo-ry be to the Fa-ther, and to the

PRIEST

O God, make speed to save us.

O Lord, make haste to help us. (2)

Glo-ry be to the Fa-ther, and to the

O Lord, make haste to help us.

Glo-ry be to the Fa-ther, and to the

For MSS. etc. see p. xiviii

(1) $\frac{d}{E}$ for $\frac{d}{E}$: Durh. E. 7, Pet. 43. (2) $\frac{d}{G E}$ for $\frac{d}{E}$: Pet. 43.

Son, and to the Ho - ly Ghost; As it was in the be-gin-ning, and is now,

Son, and to the Ho-ly— Ghost; As it was in the be-gin-ning, and is ——— now,

Son, and to the Ho - ly Ghost; As it was in the be-gin-ning, and is now,

Son, and to the Ho - ly Ghost; As it was in the be-gin-ning, is now,

Son, and to the Ho - ly Ghost; As it was in the be-gin-ning, and is now,

and ev-er shall be world with - out end. A - men. Praise ye the Lord.

and ev-er shall be world without end. A - men. Praise ye the Lord, the Lord.

and ev-er shall be world with-out end. A - men. Praise ye the — Lord.

and ev-er shall be world with - out end. A - men. Praise ye the Lord.

and ev-er shall be world with-out end. A - men. Praise ye the Lord, the — Lord.

(1) $\circ \circ$ for $\circ \cdot d$: Pet. 43.(2) $\circ \cdot$: Pet. 45.

Psalm to the First Preces

5

THE EYES OF ALL. PS CXLV

VERSE

MEDIUS I. (Treble)

MEDIUS II. (Treble)

CONRATENOR I. (Alto)

CONRATENOR II. (Alto)

ORGAN

The eyes of all wait up-on thee, O

The eyes of all wait up - on thee, O

The eyes of all wait up-on thee, O

The eyes of all wait up-on thee, O

FULL

Lord: and thou giv - est them their meat in due sea - son. Thou FULL

Lord: and thou giv - est them their meat in due sea - son, in due sea - son. Thou FULL

Lord: and thou givest them their meat, thou givest - them their meat in - due sea - son. Thou FULL

Lord: and thou giv - est them their meat, their meat in due sea - son. Thou FULL

Thou FULL

Thou

open - est - thine hand: and fillest all things liv - ing with plen - te - ous - ness, with

open - est thine hand: and fillest all things liv - ing, all things

open - est thine hand: and fill - est all things liv - ing with plen - te - ous -

open - est thine hand: and fillest all things liv - ing with plen - te - ous -

open - est thine hand: and fillest all things liv - ing with plen - teousness, with plen - teousness,

plēn - te - ous - ness. The Lord is right - e - ous in all his

plēn - te - ous - ness. The Lord is right - e - ous in all his

liv - ing with plen - te - ous - ness. The Lord is right - e - ous in all his

-ness, with plen - te - ous - ness. The Lord is right - e - ous in all his

-ness, with plen - te - ous - ness.

with plen - te - ous - ness.

(1) #: om. Barn., Durh. C.1, E.9, Pet. 44.

(2) #: om. Barn., Durh. E.9.

(3) #: om. Barn., Durh. E.9, Pet. 44.

(4) #: om. Barn., Durh. E.11, Pet. 35.

(1)

ways: and ho - ly in all his works, in all his works. The Lord is

ways: and ho - ly in all his works, in all his works. The Lord is

ways: and ho - ly in all his works, in all his works. The Lord is

ways: and ho - ly in all his works, his works. The Lord is

And ho - ly in all his works, in all his works. The Lord is

FULL

FULL

FULL

FULL

FULL

FULL

The Lord is

nigh un - to all them that call up - on him: yea, all such as call

nigh un - to all them that call up - on him: yea, all

nigh un - to all them that call up - on him: yea, all such as

nigh un - to all them that call up - on him: yea, all such as call up -

nigh un - to all them that call up - on him: yea, all such as

(2)

(3)

(4)

(1) add. #: Barn. (2) d. for d♯: Barn. (3) d: bis Durh.E.7 (first hand) 11, C.13, Pet.35,43. (4) #: om. Barn.

(1) VERSE

up - on him — faith - ful - ly. He will ful - fil the de - sire of them that

up - on him — faith - ful - ly. He will ful - fil the de - sire of them that

VERSE

such as call up - on him faith - ful - ly. He will ful - fil the de - sire of

(2) VERSE

call up - on him — faith - ful - ly. He will ful - fil the de - sire of them that

(3) (4)

- on him — faith - ful - ly.

call up - on him faith - ful - ly.

— fear him: he al - so will hear their cry, and will help them.

fear him: he al - so will hear their — cry, and — will help — them.

them that fear him: he al - so will hear their — cry, and will help — them.

fear him: he al - so will hear their cry, and will help them.

FULL

The Lord pre - serv - eth all them that love him: but

FULL

The Lord pre - serv - eth all them that love him, that love him:

FULL

The Lord pre - serv - eth all them, pre - serv - eth all them that love him: but scat - ter -

FULL (1) (2) (3)

The Lord pre - serv - eth all them that love him, that love him:

FULL

The Lord pre - serv - eth all them that love, that love him: but scat - ter -

(4)

scat - ter - eth a - broad the un - god - ly, but scat - ter - eth a -

(5)

but scat - ter - eth a - broad, a - broad, but scat - ter - eth a - broad

(6)

- eth a - broad, but scat - ter - eth a - broad, a -

(7) (8)

but scat - ter - eth a - broad, but scat - ter - eth a - broad,

- eth a - broad the un - god - ly, but scat - ter - eth a - broad, but scat - ter - eth a -

(1) F: Durh.C.13. (2) #:om.Durh.E.11,C.13. (3) #:om.Durh.E.7. (4) ♩ for ♩ : Barn. (5) ♩ for ♩ : Barn. (6) (7) ♩ : Barn.
 (8) ♩ for ♩ : Durh.E.7,11, C.13, Pet.35,43.

(1) VERSE

-broad the un-god - ly. My mouth shall speak the praise of the

VERSE (2) (3)

-broad the un-god ly. My mouth shall speak the praise of the

VERSE

- the un - god ly. My mouth shall speak the praise of the

VERSE

-broad all the un - god - ly. My mouth shall speak the praise of the Lord:

a - broad the un-god - ly.

-broad the un - god - ly.

Lord: and let all flesh give thanks un-to his ho - ly Name for ev - er.

Lord: and let all flesh give thanks un-to his ho - ly Name for ev - er and ev - er.

(4)

Lord: and let all flesh give thanks un-to his ho - ly Name for ev - er and ev - er

and let all flesh give thanks un-to his ho - ly Name for ev - er and ev - er.

(1) # : om. Durh. E. 4, Pet. 45.

(2) (3) # : om. Durh. E. 4.

(4) # : om. Durh. E. 5.

FULL

Glo - ry be to the Fa - - ther, and to the Son, and

FULL

Glo - ry be to the Fa - - ther, and to the Son, and to the Son,

FULL

Glo - ry be to the Fa - - ther, and to the Son, and to the Son, and to the

FULL

Glo - ry be to the Fa - - ther, and to the Son, and to the Son, and to the

FULL

Glo - ry be to the Fa - - ther, and to the Son, the Son, and to the

to the Ho - ly Ghost, the Ho - ly Ghost, and to the Ho - ly Ghost, and to the Ho - ly

and to the Ho - ly Ghost, the Ho - ly Ghost, and to the Ho - ly Ghost, to the Ho - ly

Ho - ly Ghost, to the Ho - ly Ghost, and to the Ho - ly Ghost, and to the Ho - ly Ghost,

Ho - ly Ghost, and to the Ho - ly Ghost, and to the Ho - ly Ghost, the Ho - ly

Ho - ly Ghost, the Ho - ly Ghost, and to the Ho - ly Ghost, the Ho - ly Ghost, and to the Ho - ly

(1) A: Pet. 42.

(2) #: om. Durh. E. 7.

(3) #: om. Durh. C. 1.

(4) $\text{d} \cdot \text{d} \cdot \text{o}$ for m : Barn.(5) $\text{d} \cdot \text{d} \cdot$: Barn.(6) $\text{d} \cdot \text{d} \cdot$ for AG : Durh. E. 7, 11, C. 13, Pet. 35, 43.

(1)
Ghost; As it was in the be - gin-ning, is now, and

(2)
Ghost; As it was in the be - - gin - ning, — is now, and ev - er shall

(3)
As it was in the be - - gin-ning, is now, is now, and

Ghost; As it was in the be - gin-ning, is now, — is — now, and

Ghost; As it was in the be - gin-ning, is now, and ev - er shall be

(4)
ev - er shall be world with - out end. A - men. A - men.

be world with-out end. A - men. A - - - men.

ev - er shall be world with - - out end. A - - - men.

ev - er shall be, and ev - er shall be world with-out end. A - - men.

world with - out end. A - - - men.

(1) ♩ : Barn.

(2) (3) ♯ : om. Durh. E. 10.

(4) ♯ : om. Durh. C. 1.

Psalm to the First Preces

13

AWAKE UP MY GLORY. PSS LVII and CXVIII

VERSE

MEDIUS (Treble)

CONTRATENOR I. (Alto)

CONTRATENOR II. (Alto)

TENOR

BASSUS

a-wake, a-wake, a-wake, lute and harp, lute and harp: I my-self, I my-self will a-

VERSE

I my-self will a-wake, will a-wake,

-wake, I myself will a-wake right ear-ly. I will give thanks un-to thee, O

I myself will a-wake, I myself will a-wake right ear-ly. I will give thanks to thee, O

CONTRATENOR II

TENOR

BASSUS

FULL

FULL

FULL

FULL

FULL

I will give thanks to thee, O

I will give thanks to thee, O

I will give thanks to thee, O

I will give thanks to thee, O

I will give thanks to thee, O

Lord, a-mong the peo- - ple: and I will sing un-to thee a -
 Lord, a - mong the peo-ple: and I will sing un- - to thee a - mong the
 Lord, and I will sing un-to thee, un-to - - thee a - mong, a -
 Lord, a-mong the peo - ple, a - mongthe - peo - ple: and I will sing
 Lord, a - mong the peo - - ple, the peo-ple: and I. will sing un-to

-mong the na-ti-ons, and I will sing un-to thee a-mong the na - ti - ons. For the
 na - ti - - ons, to thee a-mong the na-ti - - ons. For the
 -mong the na - ti-ons, to thee a-mongthe na-ti - - ons. For the great -
 un-to thee, I will sing un-to thee a - mong the na - ti - ons. For the greatness of.
 thee, and I will sing un-to thee a - mong the na - ti - - ons. For the

great - ness of thy mer-cy reach-eth un - to the heavens: andthy truth, and thy truth
 great-ness of thy mer - cy reach-eth un - to the heavens: and thy -
 -ness of thy mer - cy reach-eth un-to the heavens: and thy
 thy mer- - cy reach-eth un-to the heavens: and thytruth un -
 great-nessof thy mer - - cy reach-eth un - to the heavens: andthy truth, and thy

(1) \flat : om. Durh. E. 5, Pet. 39.(2) \sharp : *dis* Pet. 34.(3) \flat : om. Durh. E. 6.

un-to the — clouds. Set up thy-self, O God, set up thy - self, set up thy-self, O

truth un - to the clouds. Set up thy - self, O God, O — God, set up thy-self, O

truth un - to the clouds. Set up thy-self, set up thy -

- to the — clouds. Set up thy - self, O God, set up thy-self, O

truth un - to the clouds. Set up thy - self, set up thy-self,

(1)

God, O God, set up thy - self, O God, a - bove the — heavens: and thy

God, set up thy-self, O God, set up thy-self a - bove the heavens:

-self, set up thy - self, O God, thy-self a - bove the heavens:

God, O — God, set up thy-self a - bove the heavens:

set up thy - self, O God, a - bove the heavens: and thy

CAN.

glo - ry a - bove all the earth. O - pen me the gates of right - eous - ness: that

and thy glo-ry a - bove all the earth. O - pen me the gates of right - eous -

and thy glo - ry a - bove all the earth. O - pen me the gates of righteousness: that

and thy glo - ry a - bove all the earth. O - pen me the gates of right - eous -

glo - ry, thy glo - ry a - bove all the earth. O - pen me the gates of right - eous - ness: that

(1) ♩ : Durh.E.9.

(2) ♩ for ♩ : Durh.E.6.

DEC.

I may go in - to them, and givethanks un-to the Lord. This is the gate, DEC.

-ness: that I may go in - to them, and givethanks un - to the Lord. This is the DEC.

I may go in - to them, and give thanks un - to the Lord. This is the DEC.

-ness: that I may go in - to them, and givethanks un - to the Lord. This is the DEC.

I may go in, may go in - to them, and give thanks un - to the Lord. This is the

this is the gate of the Lord: the right - e-ous shall en - ter in - to

gate, this is the gate of the Lord: the right - e - ous shall en - ter in - to

gate, this is the gate of the Lord: the right - e-ous shall en - ter

gate, this is the gate of the Lord: the right-e - ous shall en - ter in-to

gate, this is the gate of the Lord: the right - eous shall en - ter in - to

CAN.

it. I will thank thee, for thou hast heard me: and art become my sal -

CAN.

it. I will thank thee, for thou hast heard me: and art become my sal - va - ti -

CAN.

it. I will thank thee, for thou hast heard me: and art become

CAN.

it. I will thank thee, for thou hast heard me, for thou hast heard me: and

CAN.

it. I will thank thee, for thou hast heard me, thou hast heard me: and

- va - ti - on, and art be-come my sal - va - ti - on. The same DEC.
 - on, my sal - va - ti - on, my sal - va - ti - on. The same DEC.
 my sal - va - ti - on, be - come my sal - va - ti - on. The same DEC.
 art be-come my sal - va - ti - on, be - come my sal - va - ti - on. The same DEC.
 art be - come, and art be-come my sal - va - ti - on. The same

stone which the build - ers re - fus - ed: is be-come the head-stone, is be -
 stone which the build-ers re-fus - ed: is be-come the head -
 stone which the build-ers re-fus - ed: is be-come the
 stone which the build - ers re - fus - ed: is be - come the
 stone which the build-ers re-fus - ed: is be-come the head-stone, is be -

- come the head - stone of the cor - ner. This is the Lord's do - ing, this is the
 - stone, is become the head-stone of the cor-ner. This is the Lord's do - ing, this is the
 head in the cor - ner. This is the Lord's do - ing, this is the
 head - stone of the cor - ner. This is the Lord's do - ing, this is the
 - come the head - stone of the cor - ner. This is the Lord's do - ing, this is the

(1) $\text{♩} = \text{Durh. C. 1.}$ (2) $\text{♩} = \text{om. Durh. C. 13.}$

Lord's doing: and it is mar-vel-lous, mar-vel-lous in our eyes.

Lord's doing: and it is mar-vel-lous, mar-vel-lous in our eyes.

— Lord's doing: and it is mar-vel-lous, mar-vel-lous in our eyes. This

Lord's doing: and it is mar-vel-lous, and it is mar-vel-lous in our eyes.

Lord's do - ing: and it is mar-vel-lous, mar-vel-lous in our eyes.

VERSE CAN.

VERSE CAN.

This is the day, this is the day, this is the day which the Lord hath

VERSE DEC.

This is the day, this is the day, this is the

is the day, this is the day, this is the day which the Lord hath made,

made: we will re-joice and be glad, and be glad, and be glad in

day which the Lord hath made: we will re-joice and be glad, and be

which the Lord hath made: we will re-joice and be glad, and be glad, and be glad,

it, be glad in it. Glo - ry be to the Fa - - ther, and to the

glad in it. Glo - ry be to the Fa - - ther, and to the (1)

and be glad, and be glad in it. Glo - ry be to the Fa - ther, and to the

Glo - ry be to the Fa - ther, and to the

Glo - ry be to the Fa - ther, and to the

Glo - ry be to the Fa - ther, and to the

Glo - ry be to the Fa - ther, and to the

Son, and to the Ho - ly Ghost; As it was in the be - gin-ning, is now, - and ev - er shall (2)

Son, and to the Ho - ly Ghost; As it was in the be - gin-ning, is now, and (3)

Son, and to the Ho - ly Ghost; As it was in the be - gin-ning, is now,

Son, and to the Ho - ly Ghost; As it was in the be - gin-ning, is now, is

Son, and to the Ho - ly Ghost; As it was in the be - gin-ning, is now, and ev - er shall

be world with - out end, and ev - er shall be world with - out end. A - - men. (4) (5) (6)

ev - er shall be world with - out end, and ev - er shall be world with - out end. A - - men.

and ev - er shall be world with - out end, with - out end. A - - men. (7)

now, and ev - er shall be world with - out end. A - - men.

be, shall be world with - out end. A - - men.

(1) \sharp : om. Durh. E. 10. (2) \flat : om. Durh. E. 5. (3) add. \sharp : Durh. E. 6. (4) \sharp : om. Durh. E. 9. (5) \circ for \flat : Durh. E. 5. (6) \flat : Pet. 39 only.
 (7) \sharp : om. Durh. C. 13, E. 11.

SECOND PRECES

MEDIUS
(Treble)

CONTRATENOR I
(Tenor)

CONTRATENOR II
(Tenor)

TENOR
(Bass)

PRIEST

BASSUS

(1)

And our mouth shall show forth thy praise.

And our mouth shall show forth thy praise.

And our mouth shall show forth thy praise.

And our mouth shall show forth thy praise.

O Lord, o-pen thou our lips.

(2)

And our mouth shall show forth thy praise.

O Lord, make haste to help us.

Glo-ry be to the Father, and to the

O Lord, make haste to help us.

Glo-ry be to the Father, and to the

O Lord, make haste to help us.

Glo-ry be to the Father, and to the

O Lord, make haste to help us.

Glo-ry be to the Father, and to the

PRIEST

O God, make speed to save us.

O Lord, make haste to help us.

Glo-ry be to the Father, and to the

Son, and to the Ho - ly Ghost; As it was in the be-gin-ning, and is now,

Son, and to the Ho - ly Ghost; As it was in the be-gin-ning, and is _____ now,

Son, and to the Ho - ly Ghost; As it was in the be-gin-ning, and is now,

Son, and to the Ho - ly Ghost; As it was in the be-gin-ning, and is now, (1)

Son, and to the Ho - ly Ghost; As it was in the be-gin-ning, and is now, (2) (3)

and ev-er shall be world with-out end. A - men. Praise ye the _____ Lord. (4)

and ev-er shall be world with-out end. A - men. Praise ye the _____ Lord.

and ev-er shall be world with-out end. A - men. Praise ye the _____ Lord.

and ev-er shall be world with-out end. A - men. Praise ye the _____ Lord.

and ev-er shall be world with-out end. A - men. Praise ye the _____ Lord.

(1) E: Ch.Ch.1223.

(2) dd for d. ♯: Pet.33.

(3) G: Pet.38.

(4) o: Pet.34.

Psalm to the Second Preces

I WILL MAGNIFY THEE. PS CXLV

MEDIUS
(Treble)

CONTRATENOR I
(Tenor)

CONTRATENOR II
(Tenor)

TENOR
(Bass)

BASSUS

FULL

And I will praise thy Name for ev-er and

FULL

And I will praise thy Name for ev-er and

FULL

And I will praise thy Name for ev-er and

FULL

And I will praise thy Name for ev-er and

FULL

And I will praise thy Name for ev-er and

I will mag-ni-fy thee, O God, my King.

And I will praise thy Name for ev-er and

DEC.

ev - er. Ev-ery day will I give thanks un - - to thee: and praise thy

DEC.

ev - er. Ev-ery day will I give thanks un - to thee: and praise thy

DEC.

— ev - er. Ev-ery day will I give thanks un - to thee: and praise thy

DEC.

ev - er. Ev-ery day will I give thanks un - to thee: and praise thy

DEC.

ev - er. Ev-ery day will I give thanks un - to thee: and praise thy

ev - er. Ev-ery day will I give thanks un - to thee: and praise thy

CAN.

Name for ev - er and ev - - er. Great is the Lord, and mar - vel -

CAN.

Name for ev-er and ev - er. Great is the Lord, and mar - vel - lous

CAN.

Name for ev - er and ev - - er. Great is the Lord, and mar - vel - lous

CAN.

— Name for ev-er and ev - er. Great is the Lord, and mar - vel - lous

CAN.

Name for ev - er and ev - - er. Great is the Lord, and mar - vel - lous

Name for ev - er and ev - - er. Great is the Lord, and mar - vel - lous

-lous wor - thy to be prais - ed: there is no end of his great -

wor - thy to be prais - ed: there is no end of his great -

wor - thy to be prais - ed: there is no end of his great -

wor - thy to be prais - ed: there is no end, no end of his great -

wor - thy to be prais - ed: there is no end of his great -

DEC. -ness, One gen - er - a - ti - on shall praise thy works un - to an -

DEC. -ness, One gen - er - a - ti - on shall praise thy works un - to an -

DEC. -ness, One gen - er - a - ti - on shall praise thy works un - to an -

DEC. -ness, One gen - er - a - ti - on shall praise thy works un - to an -

DEC. -ness, One gen - er - a - ti - on shall praise thy works un - to an -

CAN. -oth - er and de - clare thy power, and de - clare thy power. As for me, I

CAN. -oth - er and de - clare thy power, and de - clare thy power. As for me, I

CAN. -oth - er and de - clare thy power, and de - clare thy power. As for me, I

CAN. -oth - er and de - clare thy power, and de - clare thy power. As for me, I will be

CAN. -oth - er and de - clare thy power, and de - clare thy power. As for me, I

(1) F: Pet.39. (2) add. #: Ch,Ch,1224, Pet.38.

will be talk-ing of thy wor-ship: thy glo-ry, thy praise, thy praise, and won-der-ous

will betalk - ing of thy wor-ship: thy glo-ry, thy praise, and — won - - der-ous

will be — talk-ing of thy wor-ship: thy glo-ry, thy praise, thy praise, and won-der-ous

talk - ing of thy wor - - ship: thy glo-ry, thy — praise, and won - derous (1)

will be talk-ing of thy wor-ship: thy glo-ry, thy praise, thy praise, and won - derous

works. So that men shall speak of the might of thy mar - vel-lous

works. So that men shall speak of the might of thy mar - vel-lous

works. So that men shall speak of the might of thy mar - - vel - lous

works. So that men shall speak of the might of thy mar - vel - lous

works. So that men shall speak of the might of thy mar - vel - lous

acts: and I will al - so tell of thy great - ness. The me -

acts: and I will al - so tell of thy great - ness. The me -

acts: and I will al - so tell of — thy great - ness. The me -

acts: and I will al - so — tell of thy great - ness. The me -

acts: and I will al - so tell of thy great - - ness. The me -

-mo-ri-al of thine a-bun-dant kind-ness shall be shew-ed: and men shall

-mo-ri-al of thine a-bun-dant kind-ness shall be shew-ed: and men shall

-mo-ri-al of thine a-bun-dant kind-ness shall be shew-ed: and men shall

-mo-ri-al of thine a-bun-dant kind-ness shall be shew-ed: and men shall

-mo-ri-al of thine a-bun-dant kind-ness shall be shew-ed: and men shall

DEC. sing of thy right-eous-ness. The Lord is gra-cious, and mer-ci-ous.

DEC. sing of thy right-eous-ness. The Lord is gra-cious, and mer-ci-ous.

DEC. sing of thy right-eous-ness. The Lord is gra-cious, and mer-ci-ous.

DEC. sing of thy right-eous-ness. The Lord is gra-cious, and mer-ci-ous.

DEC. sing of thy right-eous-ness. The Lord is gra-cious, and mer-ci-ous.

CAN. -ful: long-suffering, and of great good-ness. The Lord is

CAN. -ful: long-suffering, and of great good-ness. The Lord is lov-

CAN. -ful: long-suffering, and of great good-ness. The Lord is

CAN. -ful: long-suffering, and of great good-ness. The Lord is

CAN. -ful: long-suffering, and of great good-ness. The Lord is

lov - ing un - to ev - ery man: and his mer - cy is o - ver all his

- ing un - to ev - ery man: and his mer - cy is o - ver all his

lov - ing un - to ev - ery man: and his mer - cy is o - ver all his

lov - ing un - to ev - ery man: and his mer - cy is o - ver all his

lov - ing un - to ev - ery man: and his mer - cy is o - ver all his

works. All thy works praise thee, O Lord: and thy Saints give

works. All thy works praise thee, O Lord: and thy Saints give

works. All thy works praise thee, O Lord: and thy Saints give

works. All thy works praise thee, O Lord: and thy Saints give

works. All thy works praise thee, O Lord: and thy Saints give

thanks un - to thee. They show the glo - ry of thy King -

thanks un - to thee. They show the glo - ry of thy King -

thanks un - to thee. They show the glo - ry of thy King -

thanks un - to thee. They show the glo - ry of thy King -

thanks un - to thee. They show the glo - ry of thy King -

- dom: and talk of thy power, and talk of thy

- dom: and talk of thy power, and talk of thy

- dom: and talk of thy power, and talk of thy

- dom: and talk of thy power, and talk of thy

- dom: and talk of thy power, and talk of thy

power. That thy power, thy glo - ry, and might - i - ness of thy king -

power. That thy power, thy glo - ry, and might - i - ness of thy king -

power. That thy power, thy glo - ry, and might - i - ness of thy king -

power. That thy power, thy glo - ry, and might - i - ness of thy king -

power. That thy power, thy glo - ry, and might - i - ness of thy king -

king-dom might be known un-to men, be known un-to men. Thy king-dom

-dom might be known un-to men, be known un-to men. Thy king-dom

-dom might be known un-to men, be known un-to men. Thy king-dom

-dom might be known un-to men, be known un-to men. Thy king-dom

king-dom might be known un-to men, be known un-to men. Thy king-dom

is an ev - er - last - ing king - dom: and thy do - min - i - on en - dur - eth

is an ev - er - last - ing king - dom: and thy do - min - i - on en - dur - eth

is an ev - er - last - ing king - dom: and thy do - min - i - on en - dur - eth

- dom is an ev - er - last - ing king - dom: and thy do - min - i - on en - dur - eth

is an ev - er - last - ing king - dom: and thy do - min - i - on en - dur - eth

tho - rough - out all ag - es. DEC. The Lord up -

tho - rough - out all ag - es. DEC. The Lord up -

tho - rough - out all ag - es. DEC. The Lord up -

tho - rough - out all ag - es. DEC. The Lord up -

tho - rough - out all ag - es. DEC. The Lord up -

- hold - eth all such as fall: and lift - eth up all those that be

- hold - eth all such as fall: and lift - eth up all those that be

- hold eth all such as fall: and lift - eth up all those that be

- hold - eth all such as fall: and lift - eth up all those that be

- hold - eth all such as fall: and lift - eth up all those that be

down. Glo-ry be to the Fa - - ther, — and to the Son, and to the

down. Glo-ry be to the Fa - ther, and to the Son, and to the

down. Glo-ry be to the Fa - ther, — and to the Son, and to the

down. Glo-ry be to the Fa - - ther, and to the — Son, and to the

down. Glo-ry be to the Fa - - ther, and to the Son, and to the

Ho - ly Ghost, the Ho - ly Ghost; As it was in the be-gin-ning, is

Ho - ly Ghost, the — Ho - ly Ghost; As it was in the be-gin- - ning, is

Ho - ly Ghost, the Ho - - ly Ghost; As it was in the be - gin-ning, is (1)

Ho - ly Ghost, the Ho - ly Ghost; As it was in — the be-gin-ning, is —

Ho - ly Ghost, the Ho - ly Ghost; As it was in the be-gin-ning, is

now, and ev - er shall be world with - - out end. A - men.

now, and ev - er shall be world with - out end. A - men.

now, and ev - er shall be world with - out — end. A - men.

now, and ev - er shall — be world with - - out end. A - men.

now, and ev - er shall be world with - - out end. A - men.

(1) add. # : Ch.Ch.1224.

(2) ♯ : om. Pet.34.

THE SHORT SERVICE

VENITE

MEDIUS (Treble)

CONTRATENOR (Alto)

TENOR

BASSUS

O come, let us sing un-to the Lord: let us heart-i-ly re-joice in the

O come, let us sing un-to the Lord: let us heart-i-ly re-joice in the (1)

O come, let us sing un-to the Lord: let us heart-i-ly re-joice in the

O come, let us sing un-to the Lord: let us heart-i-ly re-joice in the

(2) (1) (4) DEC.

strength of our sal - va - ti - on. Let us come be-fore his pre-sence with thanks - giv - ing,

(5) DEC.

strength of our sal - va - ti - on. Let us come be-fore his pre - - sence with thanks - giv -

(6) DEC. (7) (8)

strength of our sal - va - ti - on. Let us come be-fore his pre - sence with thanks

(9) DEC.

strength of our sal - va - ti - on. Let us come be-fore his pre - - sence with thanks - giv -

(10) (11) CAN.

and show ourselves glad in him with — Psalms. For the Lord is a great God, and a

(12) CAN.

-ing, and show ourselves glad in him with Psalms. For the Lord is a great God, and a

CAN.

-giving, and show our-selves glad in him with Psalms. For the Lord is a great God, and a

(13) CAN.

-ing, and show our-selves glad in him with — Psalms. For the Lord is a great God, and a

For MSS. etc. see p. xxix

(1) D bis: York (Can.). (2) ♯♯♯ for d d d: Barn. (3) d. ♯: Pet. P. B. and 44. (4) (5) (6) o: Cantoris.
 (7) ♯: Barn. (8) ♯: om. Pet. 35. (9) o: Cantoris. (10) d d for o: Barn. (11) o: Pet. P. B. and 44. (12) ♯: Barn. (13) o: Pet. 35.

great King a - bove all gods. In his hand are all the corners of the earth; and the strength

great King a-bove all gods. In his hand are all the corners of the earth;

great King a-bove all gods. In his hand are all the corners of the earth; and the

great King a - bove all gods. In his hand are all the cor - ners of the earth; and the

of the hills is his al - so. The sea is his, and he made it; and his

and the strength of the hills is his al - so. The sea is his, and he made it;

strength of the hills is his al - so. The sea is his, and he made it;

strength of the hills is his al - so. The sea is his, and he made it;

hands pre - par - ed the dry land. O come, let us wor - ship, and fall

and his hands pre - par - ed the dry land. O come, let us wor - ship, and fall

and his hands pre - par - ed the dry land. O come, let us wor - ship, and fall

and his hands pre - par - ed the dry land. O come, let us wor - ship, and fall

down, and kneel be - fore the Lord our Ma - ker. For he is the Lord our

down, and kneel be - fore the Lord our Ma - ker. For he is the Lord

down, and kneel be - fore the Lord our Ma - ker. For he is the Lord our

down, and kneel be - fore the Lord our Ma - ker. For he is the Lord

(1) ♩ for ♩ : Barn. (2) ♩ for ♩ : Barn., R.C.M., York. (3) ♩ : om. Pet. 35, York. (4) E: Barn. (5) ♩ : Barn. (6) ♩ : Barn. (7) ♩ : Barn. R.C.M. (8) ♩ for ♩ : York. (9) ♩ : Barn., R.C.M., York. (10) ♩ : Barn. (11) ♩ : om. York. (12) add. ♩ : York. (13) (14) (15) ♩ : Barn.

DEC. (1)

God, and we are the peo-ple of his pas-ture, and the sheep of his

our God, and we are the peo-ple of his pas-ture, and the sheep of his

God, and we are the peo-ple of his pas-ture, and the sheep of his

our God, and we are the peo-ple of his pas-ture, and the sheep of his

CAN.

hand. To-day if ye will hear his voice, hard-en not your hearts

hand. To-day if ye will hear his voice, hard-en not your

hand. To-day if ye will hear his voice, hard-en not your

hand. To-day if ye will hear his voice, hard-en not your

DEC.

as in the pro-vo-ca-ti-on, and as in the day

hearts as in the pro-vo-ca-ti-on, and as in the day

hearts as in the pro-vo-ca-ti-on, and as in the day

hearts as in the pro-vo-ca-ti-on, and as in the day

CAN. (6)

of temp-ta-ti-on in the wil-der-ness; When your fa-thers tempt-ed

of temp-ta-ti-on in the wil-der-ness; When your fa-thers tempt-ed

temp-ta-ti-on in the wil-der-ness; When your fa-thers tempt-ed

of temp-ta-ti-on in the wil-der-ness; When your fa-thers tempt-ed

(1) $\text{♩} \text{♩} \text{♩} \text{♩}$: Barn., R.C.M., York. (2) G: Pet. 37. (3) $\text{♩} \text{♩} \text{♩} \text{♩}$: R.C.M. 1049. (4) $\text{♩} \text{♩} \text{♩} \text{♩}$: om. Pet. 35, R.C.M. 1047, York. (5) $\text{♩} \text{♩} \text{♩} \text{♩}$: om. Pet. 35, R.C.M. 1047, York. (6) GGRAA : Barn.

me, prov - ed me, and saw my — works. For - ty years long (1) was I

me, prov - ed me, and saw my works. For - ty years long

me, prov - ed me, and saw my works. For - ty years long

me, prov - ed me, and saw my — works. For - ty years long

griev - ed with this gen - er - a - ti - on, and said: It is a peo -

was I griev - ed with this gen - er - a - ti - on, and said: It

was I griev - ed with this gen - er - a - ti - on, and said: It

was I griev - ed with this gen - er - a - ti - on, and said: It

- ple that do err in their hearts, for they have not known my

is a peo - - ple that do err in their hearts, for they have not known my

is a peo - - ple that do err in their hearts, for they have not known my

is a peo - - ple that do err in their hearts, for they have not known my

(6) DEC. ways. Un - to whom I swear in my wrath that they should not

ways. DEC. Un - to whom I swear in my wrath that they

ways. DEC. Un - to whom I swear in my wrath that they

ways. DEC. Un - to whom I swear in my wrath that they

(1) \sharp : om. R.C.M. 1046, York. (2) \sharp : om. Pet. 35, R.C.M. 1047, York.(3) G F G for d o a : Pet. 35.(4) G: R.C.M. 1047; \sharp : om. York.(5) $\text{d} \cdot \text{d}$: Barn.(6) d : Barn.

en - ter in - to my rest. **FULL** Glo - ry be to the Fa - ther, and to the

should not en - ter in - to my rest. **FULL** Glo - ry be to the Fa - ther, and to the

should not en - ter in - to my rest. **FULL** Glo - ry be to the Fa - ther, and to the —

(1) should not en - ter in - to my rest. **FULL** Glo - ry be to the Fa - ther, and to the

Son, and to the Ho - ly Ghost; As it was in the be - gin - ning, is

Son, and to the Ho - ly Ghost; As it was in the be - gin - ning, and is —

Son, and to the Ho - ly Ghost; As it was in the be - gin - ning, is

Son, and to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be world with - out end. A - men. (2)

now, and ev - er shall be world with - out end. A - men.

now, and ev - er shall be world with - out end. A - men.

now, and ev - er shall be world with - out end. A - men.

(1) E: York.

(2) *da* for *o*: York.

THE SHORT SERVICE

TE DEUM

MEDIUS (Treble)

CONTRATENOR (Alto)

TENOR

BASSUS

ORGAN

(1)

We praise thee, O God: we know-ledge thee to be the

(2)

We praise thee, O — God: we know-ledge thee to be the

(3)

Lord. All the earth doth wor-ship thee, the Fa-ther ev-er-last-

Lord. All the earth doth wor-ship thee, the Fa-ther ev-er-last-

Lord. All the earth doth — wor-ship thee, the Fa-ther ev-er-last-

Lord. All the earth doth wor-ship thee, the Fa-ther ev-er-last-

(4)

(5)

For MSS. etc. see p. xxix

(1) \sharp : om. Barn. (2) FA for FA : Durh.C.12, Pet.43. (3) A for B: Durh.A.1. (4) om: Durh.C.12.(5) FA : Durh.C.12.

earth are full of the Ma-jes-ty of thy Glo-ry. The glo-ri-ous

earth are full of the Ma-jes-ty of thy Glo-ry. The glo-ri-ous

earth are full of the Ma-jes-ty of thy Glo-ry. The glo-ri-ous

earth are full of the Ma-jes-ty of thy Glo-ry. The glo-ri-ous

com-pa-ny of the A-pos-tles praise thee. The good-ly fel-low-ship of the

com-pa-ny of the A-pos-tles praise thee. The good-ly fel-low-ship of the

com-pa-ny of the A-pos-tles praise thee. The good-ly fel-low-ship of the

com-pa-ny of the A-pos-tles praise thee. The good-ly fel-low-ship of the

Pro-phets praise thee. The no-ble ar-my of Mar-tyrs praise thee. The ho-ly

Pro-phets praise thee. The no-ble ar-my of Mar-tyrs praise thee. The ho-ly

Pro-phets praise thee. The no-ble ar-my of Mar-tyrs praise thee. The ho-ly

Pro-phets praise thee. The no-ble ar-my of Mar-tyrs praise thee. The ho-ly

(1) ♩ : Pet. 36. (2) ♩ for ♩ : Barn., R.C.M. 1048. (3) ♩ for ♩ : Barn., R.C.M. 1049.

(6) C: Durh. C. 12, Pet. 43, Wimb.

(7) ♩ : Durh. C. 12, Pet. 43, Wimb.

(4) ♩ : Pet 36; ♩ : cett. (5) D: Wimb.

Church tho-rough-out all the world doth know-ledge thee; The Fa-ther, of an in-fin-ite

Church tho-rough-out all the world doth know-ledge thee; The Fa-ther, of an in-fin-ite

Church tho-rough-out all the world doth know-ledge thee; The Fa-ther, of an in-fin-ite

Church tho-rough-out all the world doth know-ledge thee; The Fa-ther, of an in-fin-ite

Ma-jes-ty: Thine hon-our-a-ble, true, and on-ly Son; Al-so the

Ma-jes-ty: Thine hon-our-a-ble, true, and on-ly Son; Al-so the

Ma-jes-ty: Thine hon-our-a-ble, true, and on-ly Son; Al-so the

Ma-jes-ty: Thine hon-our-a-ble, true, and on-ly Son; Al-so the

Ho-ly Ghost, the Com-fort-er Thou art the King of Glo-ry, O

Ho-ly Ghost, the Com-fort-er Thou art the King of Glo-ry, O

Ho-ly Ghost, the Com-fort-er Thou art the King of Glo-ry, O

Ho-ly Ghost, the Com-fort-er Thou art the King of Glo-ry, O

(1) dd : Durh.C.13, Pet.35, Wimb. (2) d for dd : Pet.43, Wimb. (3) dd : Pet.37. (4) dd for d (Bass): Ch.Ch.1001.corrector, Durh.A.1.
 (5) h : om.Pet.43. (6) C above: Durh.C.13, Pet.35, Wimb. (7) F for dd : Durh.C.13, Pet.35, Wimb. (8) B : Pet.43. (9) C C B A G : Barn.
 (10) B : Pet.35. (11) dd : Pet.36.

DEC.

Christ, of Glo-ry, O Christ. Thou art the ev-er - last-ing Son of the

Christ, of Glo-ry, O Christ. Thou art the ev-er - last-ing Son of the

Christ, of Glo-ry, O Christ. Thou art the ev-er - last-ing Son of

Christ, of Glo-ry, O Christ. Thou art the ev-er - last-ing Son of the

CAN.

Fa - ther. When thou took'st up - on thee to de - liv - er man, thou didst not ab -

Fa - ther. When thou took'st up - on thee to de - liv - er man, thou didst not

the Fa - ther. When thou took'st up - on thee to de - liv - er man, thou didst not ab -

Fa - ther. When thou took'st up - on thee to de - liv - er man, thou didst not ab -

DEC.

-hor the Vir - gin's womb. When thou hadst o - ver - come the sharp-ness of death,

- ab - hor the Vir - gin's womb. When thou hadst o - ver - come the sharp-ness of

-hor the Vir - gin's womb. When thou hadst o - ver - come the sharpness of death,

-hor the Vir - gin's womb. When thou hadst o - ver - come the sharp-ness of

(1) ♩ : Durh. C.8, Wimb. (2) ♩ : Durh. C.13, Pet.35, Wimb.; ♩ : Ely 28. (3) ♩ : Barn. (4) ♩ : Pet.43. (5) ♩ : Durh. C.12, Pet.43, Wimb.
 (6) ♩ : Pet.36. (7) ♩ for ♩ : R.C.M.1049. (8) ♩ : Durh. C.8, Wimb. (9) ♩ : Barn., R.C.M.1047, York. (10) ♩ : Barn.

thou didst o - pen the Kingdom of Heaven to all be - liev - ers. Thou sit - test death. (1) thou didst o - pen the Kingdom of Heaven to all be - liev - ers. Thou (2) thou didst o - pen the King - dom of Heaven to all be - liev - ers. Thou death, thou didst (3) - pen the King - dom of Heaven to all be - liev - ers. Thou

at the right hand of God, in the Glo - ry of the Fa - sit - test at the right hand of God, in the Glo - ry of the Fa - sit - test at the right hand of God, in the Glo - ry of the Fa - sit - test at the right hand of God, in the Glo - ry of the Fa -

DEC. -ther. We be - lieve that thou shalt come to be our Judge. We there - fore pray thee, DEC. (5) -ther. We be - lieve that thou shalt come to be our Judge. We there - DEC. (6) -ther. We be - lieve that thou shalt come to be our Judge. We there - DEC. (7) -ther. We be - lieve that thou shalt come to be our Judge. We there - fore

(1) dd : Durh.C.13, Pet.35; $\text{d} \cdot \text{d}$: Wimb. (2) A B F : Durh.C.13, Pet.35, Wimb. (3) add. E F (tenor): Ch.Ch.1001. (4) O for dd : Durh.C.12, Pet.43, Wimb. (5) dd : Durh.C.8, Pet.42, Wimb. (6) dd : Durh.C.13, Pet.35, Wimb. (7) C above *bis*: Durh.C.13, Pet.35, Wimb.

help thy ser- - vants, whom thou hast re-deem-ed with thy pre-ci-ous
 - fore pray thee, help thy ser- - vants, whom thou hast re-deem-ed with thy pre-
 thee, help thy ser- - vants, whom thou hast re- - deem - - ed with thy
 pray thee, help thy ser- - vants, whom thou hast re- - deem- - ed with thy

blood. Make them to be num-bered with thy Saints in glo-ry ev-er -
 - ci-ous blood. Make them to be numbered with thy Saints in glo-ry ev-er -
 pre-cious blood. Make them to be num-bered with thy Saints in glo-ry ev-er -
 pre-cious blood. Make them to be num-bered with thy Saints in glo-ry ev-er -

-last-ing. O Lord, save thy peo-ple, and bless thine her-it- -
 - last-ing. O Lord, save thy peo-ple, and bless thine her-it- -
 -last-ing. O Lord, save thy peo-ple, and bless thine her-it- -
 -last-ing. O Lord, save thy peo-ple, and bless thine her-it- -

(1) BA : Durh.C.13, Pet.35, Wimb. (2) BA for BA : Pet.37 only. (3) BA (bass): Ely 4. (4) add. CDEF (tenor): Durh. A.1.
 (5) AAB for AAB : Ch.Ch.1001. (6) D:Wimb. (7) add. h : Wimb. only. (8) C for dd : Durh.C.13, Pet.35; add. C above bis : R.C.M.1047; G F : Wimb.
 (9) CA : Durh.C.12 (Can.). (10) AA : Pet.43. (11) A: Pet.43. (12) BA : Ely 28. (13) dd : Pet.37. (14) A: om. Durh.A.1.
 make them (15) add. C h : in tenor: Durh.A.1. (16) G: R.C.M.1048; add. F h : York Med.Can. (17) DDC : Pet.37.

CAN. DEC.

-age. Gov-ern them, and lift them up for ev-er. Day by day we mag-ni-fy thee;

-age. Gov-ern them, and lift them up for ev-er. Day by day we mag-ni-fy

-age. Gov-ern them, and lift them up for ev-er. Day by day we mag-ni-fy

-age. Gov-ern them, and lift them up for ev-er. Day by day we mag-ni-fy

-age. Gov-ern them, and lift them up for ev-er. Day by day we mag-ni-fy

CAN.

And we wor-ship thy Name ev-er world with-out end Vouch-safe, O Lord, to

thee; And we wor-ship thy Name ev-er world with-out end. Vouch-safe, O Lord, to

thee; And we wor-ship thy Name ev-er world with-out end. Vouch-safe, O Lord, to

thee; And we wor-ship thy Name ev-er world with-out end. Vouch-safe, O Lord, to

DEC.

keep us this day with-out sin. O Lord, have mer-cy up-on us, have

keep us this day with-out sin. O Lord, have mer-cy up-on us,

keep us this day with-out sin. O Lord, have mer-cy up-on us, have

keep us this day with-out sin. O Lord, have mer-cy up-on us,

(1) $\text{d} \cdot \text{d}$ for o : Durh.C.12, Pet.43, Wimb.(2) \sharp : om. Ch.Ch.1001.(3) $\text{od} \text{d} \text{d} \text{d} \text{d} \text{d}$
FFDEFGA: Ely 28.

(4) F: Pet.35, Wimb.

(5) $\text{d} \text{d} \cdot \text{d}$: Durh.C.8, Pet.42, Wimb.(6) $\text{d} \text{d}$ for d : Durh.C.13, Pet.35, Wimb.

(7) D for C (tenor): Ch.Ch.1001.

mer - cy up-on us. O ^{FULL} Lord, let thy mer - cy light - en up - on us, (1)

— have mer - cy up-on us. O ^{FULL} Lord, let thy mer - cy light - en up - on us, (2)

mer - cy up-on us. O ^{FULL} Lord, let thy mer - cy light - en up - on us, (3)

— have mer - cy up-on us. O Lord, let thy mer - cy light - en up - on us, (4) as our

as our trust is in thee. O Lord, in thee have I trust-ed: let me nev-er

as our trust is in thee. O Lord, in thee have I trust-ed: let me nev-er

us, as our trust is in thee. O Lord, in thee have I trust-ed: let me nev-er

trust is in thee. O Lord, in thee have I trust-ed: let me nev-er

be con-found-ed, let me nev-er be con-found-ed.

me nev-er be con-found-ed, let me nev-er be con-found-ed.

— me nev-er be con-found-ed, let me nev-er be con-found-ed.

me nev-er be con-found-ed, let me nev-er be con-found-ed.

(1) B: R.C.M. 1045, York. (2) $\text{d} \cdot \text{d}$: Durh. C. 8, Pet. 42, Winb. (3) b : om. Pet. 42. (4) A: Barn., Durh. C. 13, Pet. 35, R.C.M. 1047, York. (5) $\text{d} \cdot \text{d}$: Pet. 37. (6) b : om. Pet. 36, 37. (7) $\text{d} \cdot \text{d}$ for d : Pet. 36. (8) b : om. Ch. Ch. 1001. (9) A: R.C.M. 1050; add. A: Durh. C. 13, Pet. 35, York Ten. Can. (10) $\text{d} \cdot \text{d}$: Ely 28. (11) $\text{d} \cdot \text{d}$: om. R.C.M. 1051. (12) $\text{d} \cdot \text{d}$: Pet. 36. (13) def. to end: Barn. 1 and 2 Ct. Dec. (14) add. b : Barn., Durh. C. 8, York. (15) add. b : R.C.M. 1047. (16) def. to end: Barn. Ten. Dec. (17) b : om. Pet. 43, York Ten. Can. (18) $\text{d} \cdot \text{d}$: Durh. C. 12; $\text{d} \cdot \text{d}$: Pet. 35; $\text{d} \cdot \text{d}$ for d : Pet. 43. (19) d for $\text{d} \cdot \text{d}$: Pet. 36, 37. (20) $\text{d} \cdot \text{d}$: Pet. 37. (21) $\text{d} \cdot \text{d}$: Pet. 36.

THE SHORT SERVICE

BENEDICTUS

MEDIUS
(Treble)

CONTRATENOR
(Alto)

TENOR

BASSUS

ORGAN

Bless - ed be the Lord God of Is - ra - el, for he hath

Bless - ed be the Lord God of Is - ra - el, for he hath

Bless - ed be the Lord God of Is - ra - el, for he hath

Bless - ed be the Lord God of Is - ra - el, for he hath

Bless - ed be the Lord God of Is - ra - el, for he hath

(2) DEC. (3)

vis - it - ed, and re - deem - ed his peo - ple; And hath rais - ed up a

(4) DEC.

vis - it - ed, and re - deem - ed his peo - ple; And hath rais - ed up a

DEC.

vis - it - ed, and re - deem - ed his peo - ple; And hath rais - ed up a

DEC.

vis - it - ed, and re - deem - ed his peo - ple; And hath rais - ed up a

might - y sal - va - ti - on for us in the house of his ser - vant Da - vid; As he

might - y sal - va - ti - on for us in the house of his ser - vant Da - vid; As he

might - y sal - va - ti - on for us in the house of his ser - vant Da - vid; As he

might - y sal - va - ti - on for us in the house of his ser - vant Da - vid; As he

might - y sal - va - ti - on for us in the house of his ser - vant Da - vid; As he

spake by the mouth of his ho - ly Pro - phets, (1) which hath been -

spake by the mouth of his ho - ly Pro - phets, which hath been

spake by the mouth of his ho - ly Pro - phets, which hath been

spake by the mouth of his ho - ly Pro - phets, which hath been

spake by the mouth of his ho - ly Pro - phets, which hath been

since the world be - gan; That we should be sav - ed from our en -

since the world be - gan; That we should be sav - ed from our

since the world be - gan; That we should be sav - ed from our

since the world be - gan; That we should be sav - ed from our

since the world be - gan; That we should be sav - ed from our

(1) ♩ : om. Barn. (Can.) (2) $\text{♩} \text{♩} \text{♩} \text{♩}$: Ely 28. (3) $\text{♩} \text{♩}$: Durh. C. 12, Pet. 43; $\text{♩} \text{♩}$: Ely 28. (4) ♩ : om. Pet. P.B. (5) ♩ : Barn. (Can.)
 (6) $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$: Pet. 42. (7) $\text{♩} \text{♩}$: Ely 28. (8) D: Barn.

(1) *b*

- e-mies, and from the hands of all that hate us, that hate us; CAN.

en-e-mies, and from the hands of all that hate us; To

(2) en-e-mies, and from the hands of all that hate us;

en-e-mies, and from the hands of all that hate us;

CAN. (3) (4)

To per-form the mer-cy prom-is-ed to our fa-thers, and to re-

per-form the mer-cy prom-is-ed to our fa-thers, and to re-

CAN. (5) (6)

To per-form the mer-cy promis-ed to our fa-thers, and to re-mem-

(7) (8)

To per-form the mer-cy prom-is-ed to our fa-thers, and to re-mem-ber

(9) DEC.

-mem-ber his ho-ly Cove-nant; To per-form the oath which he sware to our forefa-

(10) DEC. (11)

-mem-ber his ho-ly Cove-nant; To per-form the oath which he sware to our fa-ther

(12) DEC. (13) (14)

-ber his ho-ly Cove-nant; To per-form the oath which he sware to

(15) (16) (17) DEC. (18) (19)

his ho-ly Cove-nant; To per-form the oath which he sware to our

(1) *h*: om. Pet. P.B. (2) *o* for *o* : Barn., Ely 28, R.C.M. 1051, York. (3) *o* *o* *o* *o* : Pet. 45. (4) *o* for *o* *o* *o* : Pet. 45. (5) *o* *o* *o* *o* for *o* *o* *o* *o* : Durh. C. 12, Pet. 43; *o* : Ely 28. (6) *o* *o* for *o* : Durh. C. 12, Pet. 43, Ely 28. (7) *o* *o* : Pet. 36. (8) *o* for *o* *o* : Pet. 36. (9) *o* *o* *o* *o* : Pet. 45. (10) *o* *o* for *o* : Barn. (11) *o* *o* *o* *o* *o* *o* : Pet. 42. (12) *o* *o* for *o* : Durh. C. 12, Ely 28. (13) (14) *o* *o* for *o* : Durh. C. 13, Pet. 35. (15) *o* *o* for *o* : Pet. 36. (16) *o* *o* : sic Pet. 36. (17) *o* *o* : York. (18) *o* *o* *o* for *o* : Pet. 37. (19) *o* for *o* *o* : Pet. 37.

(1) CAN.

- ther A-bra-ham (2) that he would give us, That we be-ing de-liv - er - ed out of the

A - - - bra - ham that he would give us, That we be-ing de-liv - er - ed out

our fa - ther A-bra-ham that he would give us, That we be-ing de-liv - er - ed out

fa - ther A - bra - ham that he would give us, That we be-ing de-liv - er - ed out

hands of our en - e - mies, might serve him with-out fear; In ho - li-ness and righteous-

of the hands of our en - e - - mies, might serve him with-out fear; In ho - li-ness and

of the hands of our en - e - - mies, might serve him with-out fear; In ho - li-ness and

of the hands of our en - e - - mies, might serve him without fear; In ho - li-ness and

(11) DEC.

- ness be - - fore him all the days of our life. And thou, child, shalt be

right-ous-ness be-fore him all the days of our life. And thou, child, shalt be

right-ousness be - fore him all the days of our life. And thou, child,

right-ousness be-fore him all the days of our life. And thou,

(1) E^b : Barn.; E : Pet. P.B., R.C.M. 1049. (2) dd : Pet. 42. (3) dd for d : Durh. C. 13, Pet. 35. (4) d for dd : Durh. C. 13, Pet. 35.
 (5) G : Ely 28; add. G : Durh. C. 13, Pet. 35, York. (6) dd : Pet. 37. (7) EE for CC : Pet. 36. (8) F for dd : Durh. C. 12. (9) dd : Durh. C. 12.
 (10) dd for dd : Pet. 43. (11) A : Pet. 45, York. (12) (13) (14) add. C above: York. (15) EEF : Ely 28. (16) dd for o : Pet. 43. (17) E : Pet. 36, 37.

call - ed the Pro - phet of the Highest, for thou shalt go be - fore the face of_ the

call - ed the Pro-phet of the Highest, for thou shalt go be - fore the_

shalt be call - ed the Pro - phet of the Highest, for thou shalt go

child, shalt be call - ed the Pro - phet of the_ Highest, for thou shalt go be -

Lord to pre - pare his ways, his_ ways; To give know - ledge of sal -

face of the_ Lord to pre - - pare his ways; To give know - ledge of sal -

be - fore the face of_ the_ Lord to pre - pare his ways; To give know - ledge of sal -

-fore the face of the Lord to prepare his_ ways; To give know - ledge of sal -

- va - ti - on un - to his peo - ple for the re - mis - si - on of

- va - ti - on un - to his peo - ple for the re - mis - si - on of

- va - ti - on un - to his peo - ple for the re - mis - si - on of

- va - ti - on un - to his peo - ple for the re - mis - si - on of

(1) d d d d d for d. d. d. d. d. ; Durh. C. 12. (2) G: Barn. (3) d d d for d d d ; Durh. C. 12. (4) G corrected to F: Pet. 36. (5) B: Pet. 36.

DEC.

their sins, Through the tender mercy of our God, where-by the day-spring from on — their sins, Through the tender mercy of our God, where-by the day-spring their sins, Through the tender mercy of our God, where-by the day-spring their sins, Through the tender mercy of our God, where-by the day-spring

CAN.

high hath vis - it - ed us; To give light to them that sit in from on high hath vis - it - ed us; To give light to them that sit in from on high hath vis - it - ed us; To give light to them that sit in from on high hath vis - it - ed us; To give light to them that sit in

darkness, and in the sha - dow of death; and to guide our feet in - to the way of darkness, and in the sha - dow of death; and to guide our feet in - to the way of darkness, and in the sha - dow of death; and to guide our feet in - to the way of darkness, and in the sha - dow of death; and to guide our feet in - to the way of darkness, and in the sha - dow of death; and to guide our feet in - to the way of

(1)(2) add. F above: York. (3) od for do : Pet. 42. (4) E: Durh. C. 13, Pet. 35. (5) DEF for d : Durh. C. 12. (6) d for d : Durh. C. 12, Ely 28, Pet. 43. (7) EGGA for od : Durh. C. 12, Pet. 43. (8) AA for d : Durh. C. 12, Pet. 43. (9) d : Pet. 36. (10) B: Pet. 36.

peace. Glo - ry be to the Fa - - ther, and to the Son, and to the Ho - ly

peace. Glo - ry be to the Fa - - ther, and to the Son, and to the Ho - ly

peace. Glo - ry be to the Fa - - ther, and to the Son, and to the Ho - ly

peace. Glo - ry be to the Fa - - ther, and to the Son, and to the Ho - ly

Ghost; As it was in the be - gin - ning, and is now, and ev - er

Ghost; As it was in the be - gin - ning, and is now, and ev -

Ghost; As it was in the be - gin - ning, and is now,

Ghost; As it was in the be - gin - ning, and is now, and ev - er shall

(3) shall be world with - out - end. A - - men.

- er shall be world with - out - end. A - - men, A - - men.

(4) and ev - er shall be world with - out end. A - - men.

be world with - out - end, world with - out end: A - - men.

(1) $\text{♩} \text{♩} \text{♩} \text{♩}$ for $\text{♩} \text{♩} \text{♩}$: Pet.42.(2) ♩ for $\text{♩} \text{♩}$: Durh.C.13, Pet.35; $\text{♩} \text{♩}$: Pet.43; ♩ : Durh.C.12.(3) ♩ : bis R.C.M.1048, York (Can.)(4) ♩ for $\text{♩} \text{♩}$: Durh.C.12.(5) $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ for $\text{♩} \text{♩}$: Durh.C.12.(6) $\text{♩} \text{♩} \text{♩}$ for $\text{♩} \text{♩} \text{♩} \text{♩}$: Durh.C.12.

THE SHORT SERVICE

KYRIE

MEDIUS
(Treble)

CONTRATENOR
(Alto)

TENOR

BASSUS

ORGAN

FULL

FULL (1)

FULL (2)

FULL (3)

FULL (4)

FULL (5)

FULL (6)

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord, have mer-cy up-on us, and write all these thy laws in our hearts, we be-seech thee.

(7)

Lord, have mer-cy up-on us, and write all these thy laws in our hearts, we be-seech thee.

(8)

Lord, have mer-cy up-on us, and write all these thy laws in our hearts, we be-seech thee.

(9)

Lord, have mer-cy up-on us, and write all these thy laws in our hearts, we be-seech thee.

(10)

Lord, have mer-cy up-on us, and write all these thy laws in our hearts, we be-seech thee.

For MSS. etc. see p. xxix

(1) $\text{d} \cdot \text{d}$: Durh. C.8, Pet.42, R.C.M.1046. (2) o d d d o : Durh. C.12,13, Pet.35,43. (3) d d for o : Durh. C.13, Pet.35.

(4) F above: Pet.36,37.

(5) B: R.C.M.1051.

(6) $\text{A} \text{B}$: R.C.M.1051.

(7) $\text{d} \cdot \text{d d d} - \text{o d d d d}$: Durh. C.b, Pet.42.

(8) add. C: Pet.42.

(9) $\text{A} \text{A} \text{G}$: Durh. C.12,13, Pet.35,43.

(10) B: R.C.M.1051.

THE SHORT SERVICE

CREED

MEDIUS (Treble)

CONTRATENOR (Alto)

TENOR

BASSUS

ORGAN

FULL

The Fa-ther Al-might-y, Ma-ker of heaven and earth, and of all things

FULL

The Fa-ther Al-might-y, Ma-ker of heaven and earth, and of all things

FULL

The Fa-ther Al-might-y, Ma-ker of heaven and earth, and of all things (1)

FULL

The Fa-ther Al-might-y, Ma-ker of heaven and earth, and of all things

DEC.

vi-si-ble and in-vi-si-ble: And in one Lord Je-sus Christ, the on-ly be-

(2)

DEC.

vi-si-ble and in-vi-si-ble: And in one Lord Je-sus Christ, the on-ly be-

(3)

DEC.

vi-si-ble and in-vi-si-ble: And in one Lord Je-sus — Christ, the on-ly be-

(4)

DEC.

vi-si-ble and in-vi-si-ble: And in one Lord Je-sus — Christ, the on-ly be-

For MSS. etc. see p. xxix

(1) for : Durh.C.12; : Pet.43.

(2) for : Barn., R.C.M., York; : Durh.C.8, Pet.42.

(3) for : Barn., R.C.M., York; : Durh.C.12,13, Pet.35,43.

(4) for : Pet.36.

CAN. DEC.

-got-ten Son of God, Be- got - ten of his Fa - ther be - fore all worlds, God of

(1) CAN. DEC.

-got-ten Son of God, Be- got - ten of his Fa-ther be - fore all worlds, God of

(2) CAN. DEC.

-got-ten Son of God, Be- got - ten of his Fa-ther be-fore all worlds, God of

CAN. DEC.

-got-ten Son of God, Be- got-ten of his Fa - ther be-fore all worlds, God of

CAN. DEC. CAN. DEC.

God, Light of Light, Ve- ry God of ve - ry God, Be- got-ten not made, Be - ing of one

CAN. DEC. CAN. DEC.

God, Light of Light, Ve- ry God of ve - ry God, Be- got-ten not made, Be - ing

CAN. DEC. CAN. DEC.

God, Light of Light, Ve- ry God of ve - ry God, Be- got - ten not made, Be - ing of one

CAN. DEC.

God, Light of Light, Ve- ry God of ve - ry God, Be- got-ten not made,

(3) DEC. (4) DEC. (5)

CAN.

sub - stance with the Fa-ther, by whom all things were made: Who for us men,

CAN.

of one sub - stance with the Fa-ther, by whom all things were made: Who for us men, and for

(6) CAN.

sub - stance with the Fa - ther, by whom all things were made: Who

DEC. CAN.

Be - ing of one sub-stance with the Fa - ther, by whom all things were made: Who for

(1) E: Durh.C.8, Pet.42. (2) 4: om. Ely 28. (3) D: R.C.M.1049. (4) 4: for 4: Ely 28. (5) 4: BA (treble), GF (bass) Ch.Ch.1001.

(6) 4: for 4: Durh.C.13, Pet.35.

(1)

and for our sal - va - ti - on came down from heaven,

our sal - va - ti - on came down from heaven, and was in -

for us men, and for our sal - va - ti - on came down from heaven,

us men, and for our sal - va - ti - on came down from heaven, and

(5)

and was in - carn - ate by the Ho - ly Ghost of the Vir - gin Ma -

- carn - ate by the Ho - ly Ghost of the Vir - gin Ma -

(6)

and was in - carn - ate by the Ho - ly Ghost of the

was in - carn - ate by the Ho - ly Ghost of the Vir - gin Ma -

DEC.

ry, and was made man, And was cru - ci - fied

ry, and was made man, And was cru - ci - fied al - so for

(7)

Vir - gin Ma - ry, and was made man, And was cru - ci -

DEC.

- ry, and was made man, And was cru - ci -

(1) ♩ for ♩ : Pet. 45. (2) ♩_{AB} for ♩ : Pet. 43. (3) ♩ : om. Pet. 43. (4) ♩ for ♩ : Pet. 36 only. (5) ♩ : om. Pet. 45. (6) ♩_{A} for ♩ : Durh. C. 12, Pet. 43. (7) ♩_{AABGAF} : sic Pet. 43.

(1) CAN. (2)

al - so for us un - der Pon - tius Pi - late. He suf - fered and was

us, for us un - der Pon - tius Pi - late. He suf - fered and was

- fied al - so for us un - der Pon - tius Pi - late. He suf - fered and was

- fied al - so for us un - der Pon - tius Pi - late. He suf - fered and was

(3)

bu - ri - ed, and the third day he rose a - gain ac - cord - ing to the Scrip - tures,

bu - ri - ed, and the third day he rose a - gain ac - cord - ing to the Scrip -

bu - ri - ed, and the third day he rose a - gain (6) ac - cord - ing to the Scrip -

bu - ri - ed, and the third day he rose a - gain ac - cord - ing to the Scrip -

(7)

and as - cend - ed in - - to heaven, and sit teth on the right

and as - cend - ed in - - to heaven, and sit - teth on the

and as - cend - ed in - - to heaven, and sit - teth on the right

and as - cend - ed in - - to heaven, and sit - teth on the

(1) ♯ for ♯: Barn., R.C.M. 1049. (2) ♯ for ♯: Pet. 45 only. (3) ♯: Pet. 45 only. (4) ♯ for ♯: Ely 28. (5) ♯ for ♯: Ely 28..
 (6) ♯: om. P.C.M. 1051, York. (7) ♯: om. York. (8) rests: om. R.C.M. 1049. (9) E: R.C.M. 1049. (10) E C D E F: Pet. 43.

hand of the Fa - ther. (1) And he shall come a - gain with glo-ry to judge both the quick and

right hand of the Fa - ther. And he shall come a - gain with glo-ry to judge both the

hand of the Fa - ther. And he shall come a - gain with glo - - ry to judge both the quick

right hand of the Fa - ther. And he shall come a - gain with — glo - ry to judge both the

the dead: Whose king - dom shall have no end. And I be - lieve in the Ho - - ly

quick and the dead: Whose kingdom shall have no end. And I be - lieve in the Ho - - ly

and the dead: Whose king - dom shall have no end. And I be - lieve in the Ho - ly

quick and the dead: Whose king - dom shall have no end. And I be - lieve in the Ho - ly

Ghost, the Lord and giv - er of life. Who pro - ceed - eth from the Fa - ther and the

Ghost, the Lord and giv - er of life. Who pro - ceed - eth from the Fa - ther and the

Ghost, the Lord and giv - er of life. Who pro - ceed - eth from the Fa - ther and the

Ghost, the Lord and giv - er of life. Who pro - ceed - eth from the Fa - ther and the

(1) ♩ : Barn. (2) ♩ for ♩ : Barn., R.C.M., York. (3) F: Ely 28. (4) ♩ ♩ ♩ : Barn. Ct. Can. (5) ♩ for ♩ : R.C.M. 1049.
 (6) A only: Barn., R.C.M. 1050; F only: Durh. C. 12, Ely 28, Pet. 43, R.C.M. 1047; ♩ : Durh. C. 13, Pet. 35, York. (7) F: Pet. 43.
 (8) ♩ ♩ ♩ for ♩ ♩ ♩ : Durh. C. 8. (9) C: Pet. 42.

for the re-mis-si-on of sins. And I look for the Re-sur-

-tism for the re-mis-si-on of sins. And I look for the

-tism for the re-mis-si-on of sins. And I look for the

-tism for the re-mis-si-on of sins. And I look for the

-rec-ti-on of the dead, and the life of the world to

Re-sur-rec-ti-on of the dead, and the life of the world to

Re-sur-rec-ti-on of the dead, and the life of the world to

Re-sur-rec-ti-on of the dead, and the life of the world to

come, and the life of the world to come. A-men.

come, and the life of the world to come. A-men.

come, and the life of the world to come. A-men.

come, and the life of the world to come. A-men.

- (1) ♯: om. R.C.M. 1048 only. (2) ♯ for ♮, om. b: Pet. 43. (3) ♯: Durh. C. 12, Pet. 35, only. (4) ♯ for ♮: Ely 28. (5) ♯ for ♮: Durh. C. 13, Pet. 35, 43.
 (6) ♯ for ♮: R.C.M. 1048. (7) ♯ for ♮: Durh. C. 8, Pet. 42. (8) ♯ for ♮: Durh. C. 8, Pet. 42. (9) ♯: Durh. C. 13. (10) ♯: Barn. Ten. Dec.
 (11) ♯ for ♮: Durh. C. 12, 13; ♯: Ely 28. (12) bis Durh. C. 13; ♯: Durh. C. 12, Pet. 35, 43. (13) ♯ for ♮: Durh. C. 12, 13, Pet. 35, 43. (14) ♯: Pet. 36, 37.
 (15) ♯ for ♮: Pet. 36, 37. (16) ♯: Pet. 36, 37. (17) ♯: R.C.M. 1048, York Med. Can.; ♮: cett. (18) ♯ for ♮: Durh. C. 8, Pet. 42.
 (19) ♯ for ♮: Barn., Ely 28, R.C.M., York. (20) ♯ for ♮: R.C.M. 1051 only; ♮: cett.

THE SHORT SERVICE

MAGNIFICAT

MEDIUS (Treble)

CONTRATENOR (Alto)

TENOR

BASSUS

ORGAN

FULL

My soul doth mag-ni - fy the Lord, and my spirit re -

My soul doth mag-ni - fy the Lord, and my spirit re -

My soul doth mag-ni - fy the Lord, and my spirit re - joic - -

My soul doth mag-ni - fy the Lord, and my spirit re - -

(1) (2)

(3) (4)

-joic - - eth in God my Sa - - vi - - our. For he hath re -

-joic - - eth in God my Sa - - vi - - our. For he hath re -

-eth in God my Sa - - vi - - - our. For he hath re -

(5) (6) (7)

-joic - - eth in God my Sa - - vi - - our. For he hath re -

- ed the low - li-ness of his hand - maid-en. For be - hold, from hence -

(1)

-gard - ed the low - li-ness of his hand - maid-en. For be - hold, from hence -

(2)

-gard - ed the low - li-ness of his hand - maid-en. For be - hold, from hence -

(4)

-gard - ed the low - li-ness of his hand - maid-en. For be - hold, from hence -

(5)

- forth all gen-er-a-ti- ons shall call me bless - -ed. For he that is

- forth all gen-er-a-ti- ons shall call me blessed. For he that is might-y

(6)

- forth all gen-er-a-ti- ons shall call me bless - -ed. For he that is might-

(7)

(8)

- forth all gen-er-a-ti- ons shall call me bless - -ed. For he that is might -

might - y hath mag - ni-fi-ed me; and ho - ly is his Name. And his mer-cy

(9)

(10)

- hath mag - ni-fi-ed me; and ho - ly is his Name. And his mer-cy is on them

(11)

- y hath mag - ni - fied me; and ho - ly is his Name. And his

(12)

(13)

(14)

- y hath mag - ni-fied me; and ho - ly is his Name. And his mer-cy is on

(1) ♩ for ♩ : Durh.C.8, Pet.39,42. (2) ♩ : om. Pet.43(2). (3) C: R.C.M.1047. (4) ♩ : Pet.36. (5) G below: Wimb.
 (6) ♩ for ♩ : Durh.C.13, Pet.35. (7) ♩ for ♩ : Durh.C.13. (8) ♩ : Pet.43. (9) ♩ : Pet.44,45,York Med.Can. (10) add.#: Durh.C.8.
 (11) ♩ : Durh.C.8, Pet.39,42. (12) ♩ : Ely 28. (13) add.b: Wimb. (14) ♩ for ♩ : Barn., Pet.36,37, R.C.M.1051.

(1)
 is on them that fear him tho-rough-out all gen - er - a - ti - ons.
 (2)
 that fear him tho-rough-out all gen - er - a - ti - ons.
 (4) (5)
 mer - cy is on them that fear him tho-rough-out all gen - er - a - ti - ons.
 (6)
 them that fear him tho-rough-out all gen - er - a - ti - ons.
 (7)
 (8)

DEC.
 He hath shew - ed strength with his arm; he
 DEC.
 He hath shew - ed strength with his arm; he
 DEC.
 He hath shew - ed strength with his arm; he
 DEC.
 He hath shew - ed strength with his arm; he
 (9)
 (10)

hath scat - ter - ed the proud in the im - ag - in - a - ti - on of their
 (11)
 (12) (13)
 hath scat - ter - ed the proud in the im - ag - in - a - ti - on of their
 (14)
 (15)
 arm; he hath scat - ter - ed the proud in the im - ag - in - a - ti - on of their
 proud in the im - ag - in - a - ti - on of their

(1) ♩ for ♩ : Barn., Pet. 44, 45, P.B., R.C.M. 1045.(2) ♩ for ♩ : Durh. C. 13, Pet. 39, 42.

(3) A: Wimb.

(4) A: Pet. 43 (2).

(5) ♩ for ♩ : Durh. C. 12, 13, Pet. 35, 43.(6) ♩ for ♩ : Durh. C. 12, 13, Pet. 35, 43.(7) ♩ for ♩ : Pet. 36, 37.(8) ♩ : Wimb.(9) ♩ for ♩ : Durh. C. 13.

(10) DEFFC: Wimb.

(11) ♩ for ♩ : Durh. C. 8, Pet. 42.(12) ♩ : om. Durh. C. 8.(13) ♩ : Durh. C. 8, Pet. 42.(14) ♩ (2nd C above): Durh. C. 13, Pet. 35, Wimb.(15) ♩ : Durh. C. 13, Pet. 35, Wimb.

(1) CAN.

hearts. He hath put down the might - y from their seat,

hearts. He hath put down the might - y from their seat, and hath ex -

hearts. He hath put down the might - y from their seat, and hath ex - alt -

hearts. He hath put down the might - y from their seat, and hath ex -

and hath ex - alt - ed the hum - ble and meek. He hath fill - ed the

-alt - ed the hum - ble and meek. He hath fill - ed the

(6) -ed the hum - ble and meek. He hath fill - ed the

-alt - ed the hum - ble and meek. He hath fill - ed the

FULL (9)

hun - gry with good things, and the rich he hath sent emp - ty a - way.

(10) hun - gry with good things, and the rich he hath sent emp - ty a - way.

hun - gry with good things, and the rich he hath sent emp - ty a - way.

hun - gry with good things, and the rich he hath sent emp - ty a - way.

(1) d : Barn., York. (2) dd : Durh. C. 12, Pet. 43(2), Wimb. (3) d for dd : Durh. C. 12, Pet. 43(2), Wimb. (4) AB : York. (5) h : om. Pet. 39.
 (6) do : Durh. C. 12, Pet. 43(2), Wimb. (7) d for dd : Pet. 36. (8) ddd : Pet. 37, Wimb. (9) add. h : Pet. 44. (10) ddd for dddo : Durh. C. 8, Pet. 42.
 (11) h FGABAG: Durh. C. 13, Pet. 35, Wimb. (12) oddd : Durh. C. 12, Pet. 43, Ely 28.

CAN. (1)

He re-mem - b'ring his mer-cy hath help - en his ser - vant Is - ra -

He re-mem - b'ring his mer-cy hath help - en his ser - vant Is -

He re-mem - b'ring his mer - cy hath help - en his

He re-mem - b'ring his mer-cy hath help - en his ser - vant Is - ra -

(3)

-el, as he prom - is - ed to our fore-fa - thers, A -

(4) - ra - el, as he prom - is - ed to our fore-fa - thers, A - bra-ham and his

(5) (6) (7) (8) ser - vant Is - ra-el, as he prom - is - ed to our fore-fa - thers, A - bra-ham and

(9) -el, as he prom - is - ed to our fore-fa - thers,

FULL

-bra-ham and his seed, for ev - er. Glo - ry be to the

seed, his seed, for ev - er. Glo - ry be to the

(10) his seed, his seed, for ev - er. Glo - ry be to the

A - bra-ham and his seed, for ev - er. Glo - ry be to the

(1) add DD below: R.C.M. 1048. (2) d : Pet. 43. (3) B : R.C.M. 1048. (4) D for dd : Pet. 39. (5) o for d : Durh. C. 12. (6) C : Wimb.
 (7) F ter: York; FBB : Durh. C. 12, Pet. 43; DD : Ely 28. (8) F : Pet. 43 (2). (9) dd for d : Wimb. (10) AB : Wimb., York.

Fa - ther, and to the Son, and to the Ho - ly Ghost; As it was

As it was in the be - gin - ning, and is now, and ev - er shall

be world with - out end. A - men.

(1) ♩ : Wimb. (2) ♩ for ♩ : Pet. P.B. (3) ♩ for ♩ : Durh.C.8, Pet.39,42. (4) ♩ for ♩ : Durh.C.13, Pet.35, Wimb. (5) ♩ : Barn, York Ten, Dec; ♩ : Ely 28, Wimb.; ♩ : Durh.C.12, Pet.43(1); ♩ : Durh.C.13, Pet.35,43(2). (6) ♩ for ♩ : Pet.36,37. (7) F below: Wimb.
 (8) ♩ : om: Pet. P.B. (9) ♩ for ♩ : Durh.C.12,13, Pet.35,43, Wimb. (10) ♩ : R.C.M.1047.

THE SHORT SERVICE

NUNC DIMITTIS

MEDIUS (Treble)

CONTRATENOR (Alto)

TENOR

BASSUS

ORGAN

FULL (1)

Lord, now let-test thou thy ser-vant de-part in

FULL (2) (3)

Lord, now let-test thou thy ser-vant de-part in

FULL

Lord, now let-test thou thy ser-vant de-part in

FULL

Lord, now let-test thou thy ser-vant de-part in

ORGAN

peace, ac-cord-ing to thy word. For mine eyes have seen thy sal-va-ti-

peace, ac-cord-ing to thy word. For mine eyes have seen thy sal-va-ti-on,

peace, ac-cord-ing to thy word. For mine eyes have seen thy sal-va-ti-on, Which

peace, ac-cord-ing to thy word. For mine eyes have seen thy sal-va-ti-on,

ORGAN

For MSS. etc see p. xxix

(1) ♩ : R.C.M.1048 only.(2) ♩ for ♩ : Durh.C.8, Pet.39, 42.(3) ♩ for ♩ : Pet.39.(4) ♩ for ♩ : Durh.C.12,13, Pet.43.(5) ♩ for ♩ : R.C.M.1050, York.(6) ♩ : Ely 28.(7) ♩ for ♩ : Pet.36,37, Wimb.

(8) B : R.C.M.1051.

-on, Which thou hast (1) pre-par - ed be - fore the face of all (2) peo-ple; To be a

Which thou hast pre-par - ed be - fore the (3) face (4) of all peo-ple; To be a

- thou hast (5) pre - par - - ed be - - fore (6) the face of all peo-ple; To be a

Which thou hast pre - par - - ed before the face of all peo-ple; To be a

light to light - en the Gen-tiles, and (7) to be the glo - - ry of thy

light to light - en the Gen-tiles, and to be the glo - - - ry of thy (8)

light to light - en the Gen-tiles, and to be the glo - - ry of

light to light - en the Gen-tiles, and to be the glo - - ry of thy

peo-ple Is - ra - el Glo - ry be to the Fa - - ther, and to the Son,

peo-ple Is - ra - el (9) Glo - ry be to the Fa - - ther, and (10)

- thy peo-ple Is - ra - el. Glo - ry be to the Fa - - (11) ther, and to the

peo-ple Is - ra - - el. Glo - ry be to the Fa - - ther, and to the

(1) ♩ for ♩ : Durh.C.8, Pet.42 only. (2) ♩ : Pet.39. (3) ♩ for ♩ : Ely 28, R.C.M.1047,1050, York Ten.Can. (4) ♩ for ♩ : Pet.43 (2).
 (5) add. ♩ : Wimb. (6) add. ♩ : R.C.M.1051. (7) add. ♩ : Pet.42. (8) ♩ ♩ ♩ ♩ : Durh.C.13, Pet.35,43, Wimb. (9) ♩ ♩ : Wimb.
 (10) ♩ for ♩ : Ely 28. (11) ♩ ♩ : Wimb.

and to the Ho - ly Ghost; As it was in the be - gin - ning, and
to the Son, and to the Ho - ly Ghost; As it was in the be -
Son, (2) and to (3) the Ho - ly Ghost, As it was in the be - (4) - gin - ning,
Son, and to the Ho - ly Ghost; As it was in the be - gin - ning,

— is now, and ev - er shall be world with - out end. A -
gin - ning, and is now, and ev - er shall be world with - out end.
and is now, and ev - er shall be world with - out end, and ev - er shall
and is now, and ev - er shall be world with - out end, world with -

- men. A - men. A - men. A - men.
be world without end A - men. A -
out end. A - men A - men A -

- (1) GABGADDCCCCAA : Barn., Ely 28, R.C.M., York. (2) = for $\text{♩} \text{♩}$: Pet. 36, 37. (3) $\text{♩} \text{♩}$: Wimb. (4) ♩ for $\text{♩} \text{♩}$: Pet. 36, 37.
(5) ♩ for ♩ : Durh. C. 8, Pet. 39, 42 (6) $\text{♩} \text{♩}$ for ♩ : Wimb. (7) ♩ for $\text{♩} \text{♩}$: Barn., Ely 28, Durh. C. 12, 13, Pet. 35, 43, Wimb. (8) ♩ : Pet. 35.
(9) G : Pet. 43, 44; C : R.C.M. 1050. (10) $\text{♩} \text{♩}$: Durh. C. 12, Pet. 35, 43. (11) ♩ for $\text{♩} \text{♩}$: Durh. C. 12, Pet. 35, 43. (12) $\text{♩} \text{♩}$ below : Wimb. (13) $\text{♩} \text{♩}$: Wimb.
(14) ♩ for $\text{♩} \text{♩}$: Pet. 36, 37, Wimb. (15) $\text{♩} \text{♩}$ for ♩ : Pet. 36, 37. (16) $\text{♩} \text{♩}$: Pet. 39; add. $\text{♩} \text{♩} \text{♩} \text{♩}$: R.C.M. 1046; add. $\text{♩} \text{♩}$: R.C.M. 1049. (17) add. ♩ : York Can.
(18) ♩ for ♩ : Durh. C. 12. (19) $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$: Wimb. (20) $\text{♩} \text{♩}$: Wimb.

THE SECOND SERVICE

TE DEUM

TENOR

VERSE DEC.

We praise thee, O God: we know - - ledge

ORGAN

VERSE MEDIUS CAN.

All the earth doth wor-ship thee, the Fa-ther ev - er -

VERSE CONTRATENOR DEC.

All the earth doth wor-ship thee, the Fa-ther ev - er - last -

VERSE CAN.

thee to be the Lord. All the earth doth wor-ship thee, the Fa-ther ev - er - last -

FULL

- last - ing. To thee all An - gels cry a - loud: the Heavens, and

FULL

- ing. To thee all An - gels cry a - loud: the

FULL

To thee all An - gels cry a - loud: the Heavens, and all the

FULL

- ing. To thee all An - gels cry a - loud:

FULL

To thee all An - gels cry a - - - loud: the Heavens, and all the

all the Powers there - in, the Heavens, and all the

Heavens, and all the Powers there - in, the Heavens, and all the Powers there -

Powers there - in, the Heavens, and all the

the Heavens, and all the Powers there - in, and all the

Powers there - in, the Heavens, and all the Powers, and all the Powers

Powers there - in. To thee Che - ru - bin, and Se - ra - phin con -

- - - in. To thee Che - ru - bin, and Se - ra - phin con -

Powers there - in. To thee Che - ru - bin, and Se - ra - phin con -

Powers there - in. To thee Che - ru - bin, and Se - ra - phin, and

there - - - in. To thee Che - ru - bin, and Se - ra - phin con -

tin - ual - ly do cry,

- tin - ual - ly do _____

- tin - u - al - ly do

Se - ra - phin con - tin - ual - ly do

- tin - ual - ly do _____ cry, do

(2)

DEC. (1)

Ho - ly, Ho - ly, Ho -

DEC.

CAN.

cry, Ho - ly, Ho - ly, Ho - ly,

CAN.

cry, Ho - ly, Ho - ly,

CAN.

cry, Ho - ly, Ho - ly, Ho - ly,

CAN.

DEC.

Ho - ly, Ho - ly, Ho -

DEC.

Ho - ly, Ho - ly, Ho -

DEC.

Ho - ly, Ho - ly, Ho -

DEC.

Ho - ly, Ho - ly, Ho -

-ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth; Heaven and earth are
 FULL
 -ly, Lord God of Sa - ba - oth;
 FULL
 -ly, Ho - ly, Lord God of Sa - ba - oth; Heaven and earth are
 FULL
 -ly, Ho - ly, Lord God of Sa - ba - oth; Heaven and earth are
 FULL
 -ly, Lord God of Sa - ba - oth, of Sa - ba - oth;
 FULL
 -ly, Lord God of Sa - ba - oth, of Sa - ba - oth;

(I) add. 4: Barn.

(2) see p. 125, A.

(3) G: Barn. Dec.

full of the Ma-jes-ty of thy Glo-ry. The glo-rious com-pa-ny

full of the Ma-jes-ty of thy Glo-ry. The glo-rious com-pa-ny

full of the Ma-jes-ty of thy Glo-ry. The glo-rious com-pa-ny

full of the Ma-jes-ty of thy Glo-ry. The glo-rious com-pa-ny

full of the Ma-jes-ty of thy Glo-ry. The glo-rious com-pa-ny

full of the Ma-jes-ty of thy Glo-ry. The glo-rious com-pa-ny

-ny of the A-pos-tles praise thee. The good-ly fel-low-ship,

of the A-pos-tles praise thee. The good-ly fel-low-ship, fel-low-ship

com-pa-ny of the A-pos-tles praise thee. The good-ly

com-pa-ny of the A-pos-tles praise thee. The good-ly fel-low-ship of the Prophets praise

-ny of the A-pos-tles praise thee. The

(i)

(1)

the good - ly fel - low-ship, the good - ly fel - low-ship of the
 - ship, the good - ly fel - low-ship of the Pro - phets praise — thee,
 fel - low-ship of the Pro - phets praise thee, of the
 thee, of the Pro - phets praise — thee, the good - ly fel - low-ship of the
 good - ly fel - low-ship of the Pro - phets, of the

Pro - phets praise thee. The no - ble ar - my of Martyrs praise
 of the Pro - phets praise thee. The no - ble ar - my, the no - ble
 Pro - phets praise — thee. The no - ble ar - my,
 Pro - phets praise thee. The no - ble ar - my, the no - ble
 Pro - phets praise thee. The no - ble ar - my,

ar - my of Mar - tyrs praise thee, the no - ble ar - my of Mar - tyrs praise thee, of Mar - tyrs praise thee, of Mar - tyrs praise thee, the no - ble ar - my of Mar - tyrs praise thee, the no - ble ar - my of Mar - tyrs praise

(1)

thee, of Mar - tyrs - praise thee. The ho - ly Church through - thee, of Mar - - tyrs - praise - thee. The ho - ly Church throughout thee. The ho - ly Church through - out all the world doth thee. The ho - ly Church through - out all the world doth thee. The ho - ly Church through - out, all the world doth

- out all the world the ho - ly Church through -
all the world, the ho - ly Church through - out all the world doth
know - ledge thee, the ho - ly Church
know - ledge thee, the ho - ly Church through - out all the world
the ho - ly Church through - out all the world

(1) (2)

- out all the world doth know-ledge thee; The Fa - ther,
know-ledge thee, The Fa - ther, of an -
through - out all the world doth know - ledge thee;
doth know - ledge thee, doth ac-know-ledge thee; The Fa - ther, of an
doth know - ledge thee, doth know - ledge thee;

(1) D for E(treble); G for E(tenor): Tenb.791.

(2) add. C (bass): Tenb.791.

of an in-fin-ite Ma - - - - - jes - ty; Thine honour-a-ble, true, and on - ly

in-fin-ite Ma - jes - ty, the Fa-ther, of an in - fin - ite Ma - jes - - - - - Thine hon-our-a-ble,

in - fin-ite Ma - jes-ty, an in-fin-ite Ma-jes - ty; Thine

Thine hon-our-a-ble, true, and on - - - - -

A musical score for a hymn or song. It features six staves. The first five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and the sixth staff is a piano accompaniment. The music is written in G major (one sharp) and common time. The lyrics are: "Son, thine hon-our-a-ble, true, and on - ly Son, thine hon-our-a-ble, true, and on - ly". The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like "(f)".

Son, thine hon-our-a-ble, true, and on - ly Son,

-ty; Thine hon-our-a-ble, true, and on - ly Son, thine

true, and on - ly Son, thine hon-our-a-ble, true, and

hon-our-a-ble, true, and on - ly Son, thine hon-our-a-ble, true, and on - ly

-ly Son, thine hon-our-a-ble, true, thine hon-our-a-ble,

(f)

(1) see p. 125. C.

thine hon-our-a-ble, true, and on - ly Son, thine hon-our-a-ble, true,

hon-our-a-ble, true, and on - ly Son, thine hon-our-a-ble, true, and

on - ly Son, and on - ly Son, thine

Son, thine hon-our-a-ble,

true, and on - ly Son, and on - ly Son, on - ly

thine hon-our-a-ble, true, and on - ly Son;

on - ly Son, and on - ly Son; Al - so the Ho - ly

hon-our-a-ble, true, and on - ly Son, on - ly Son; Al - so the Ho - ly

true, and on ly Son, and on - ly Son; Al - so the Ho - ly

Son, thine hon-our-a-ble, true, and on - ly Son; Al - so the Ho - ly

Al - so the Ho - ly Ghost, al - so the Ho - ly

Ghost, al - so the Ho - ly Ghost, the Com - fort - er, al - so the Ho - ly

Ghost, al - so the Ho - ly Ghost, the Ho - ly -

Ghost, al - so the Ho - ly Ghost, the Com - fort - er, al - so the Ho - ly

Ghost, al - so the Ho - ly Ghost,

Ghost, al - so the Ho - ly Ghost, the Com - fort - er, al - so the Com - fort - er.

(i)

Ghost, the Com - fort - er, al - so the Ho - ly Ghost, the Comforter, the Com - fort - er.

Ghost, the Com - fort - er, the Ho - ly Ghost, the Com - fort - er.

Ghost, al - so the Ho - ly Ghost, the Com - fort - er, al - so the Ho - ly Ghost, the Com - fort - er.

al - so the Ho - ly Ghost, the Com - fort - er, the Com - fort - er.

VERSE DEC.

VERSE CAN.

VERSE DEC. (1)

VERSE DEC.

VERSE DEC.

Thou art the King of Glo - ry, O Christ,

Thou art the King of Glo - ry, O Christ, thou art the

Thou art the King of Glo - - ry, O Christ.

Thou art the King of Glo - ry, O Christ.

King of Glo - ry, O Christ, of Glo - ry, O Christ.

(3) Thou art the King of Glo - ry, O Christ.

Thou art the King of Glo - ry, O Christ.

(2)

(1) B: Barn.

(2) add. # to A not previous F: Tenb. 791.

(3) add. #: Barn.

FULL

Thou art the ev - er - last - ing Son of the Fa - ther. When thou took'st up -

FULL

Thou art the ev - er - last - ing Son of the Fa - ther.

FULL

Thou art the ev - er - last - ing Son of the Fa - ther, When thou took'st up -

FULL

Thou art the ev - er - last - ing Son of the Fa - ther. When thou -

FULL

Thou art the ev - er - las - ing Son of the Fa - ther. When thou took'st up -

(1)

- on thee to de - liv - er man, thou didst not ab - hor the

To de - liv - er man, thou didst not ab -

- on thee to de - liv - er man, thou didst not ab - hor the

took'st up - on thee to de - liv - er man, thou didst not ab

- on thee to de - liv - er man, thou didst not ab - hor the

VERSE
MEDIUS I

Vir - gin's womb, the Vir - gin's womb.

Vir - gin's womb, the Vir - gin's womb.

- hor the Vir - gin's womb.

Vir - - - - gin's womb.

- hor the Vir - gin's womb.

Vir - gin's womb, the Vir - gin's womb.

When thou hadst o - ver - come the

When thou hadst o - ver - come the

The sharp - ness of death, the sharp - ness, the sharp - ness of

sharp - ness of death, the sharp - ness of death, of death,

sharp - ness of death, the sharp - ness of death, the sharp - ness of

Thou didst

FULL (1)

death, thou didst o - - pen the King - dom of Heaven to all be -

FULL

thou didst o - - pen the King - dom of Heaven to all be -

FULL BOTH SIDES

death, thou didst o - - pen the King - - dom of

o - pen the King - - dom of Heaven, the King - dom of

FULL

thou didst o - - pen the King - dom of

VERSE

- liev - ers, to all be-liev-ers. Thou

VERSE

- liev - ers, to all be-liev-ers.

VERSE CONTRATENOR I

Heaven to all be-liev - - ers. at the right hand of

VERSE CONTRATENOR II

Heaven to all be-liev - - ers. Thou sit-test at the right hand of

(2)

Heaven to all be-liev - - ers.

Heaven to all be-liev - - ers.

(1) C#: Barn.

(2) add. b: Barn.

DEC.

sit - test at the right hand of _____ God, in the Glo-ry of the Fa - ther,

Thou sit - test at the right hand of _____ God,

God,

God, in the Glo-ry of the Fa - - -

CAN.

in the Glo-ry of the Fa - ther, of the Fa - - ther. We be -

in the Glo-ry of the Fa - - - - ther. We be -

-ther.

VERSE DEC.

in the Glo-ry of the Fa - - ther. We be -

We be -

FULL

FULL

FULL

FULL

FULL

VERSE MEDIUS II

-lieve that thou shalt come to be our Judge. We there - fore

VERSE CONTRATENOR I

-lieve that thou shalt come to be our Judge. We there - fore

VERSE CONTRATENOR II

-lieve that thou shalt come to be our Judge. We there - fore

VERSE

-lieve that thou shalt come to be our Judge. We there - fore

-lieve that thou shalt come to be our Judge, to be our Judge.

MEDIUS I

whom thou hast re -

pray thee, help thy ser - vants, whom thou hast re -

pray thee, help thy ser - vants,

We there-fore pray thee, help thy ser - vants,

pray thee, help thy ser - vants, whom thou

We there-fore pray thee, help thy ser - vants,

- deem - ed, whom thou hast re - deem - ed with thy pre - ci - ous

- deem - ed with thy pre - ci - ous blood, whom thou hast re - deem -

whom thou hast re - deem - ed with thy pre - ci - ous blood, with thy

hast re - deem - ed, whom thou hast re - deem - ed with thy

blood, with thy pre - ci - ous blood. Make them to be

- ed with thy pre - ci - ous blood. Make them to be

pre - - - ci - ous blood. Make them to be

Make them to be num - bered

Make them to be num - bered,

pre - ci - ous blood. Make them to be num - bered, make

Make them to be num - bered with thy — Saints

num - bered with thy Saints, make them to be num - bered with thy Saints, make

with thy Saints, make them to be num - bered, make them to be num -

make them to be num - bered with thy Saints, make them to be

them to be num - bered with thy Saints, make them to be num -

with thy Saints, make them to be num - bered with thy

them to be num - bered with thy Saints in glo - ry ev - er -

bered, make them to be num - bered with thy Saints in glo - ry

num - bered with thy Saints, in glo - ry ev - er last - ing, in glo - ry

- bered, make them to be num - bered with thy Saints in glo - ry ev - er - last - ing,

Saints, make them to be numbered with thy Saints in glo - ry ev - er - last - ing, ev - er -

bless thine
 and bless thine her- it - age. Gov - ern them and lift them
 bless thine her - it - age, thine her - it - age. Gov - ern them and
 FULL
 and bless thine her- it - age. Gov - ern them and lift
 FULL
 and bless thine her- it - age. Gov - ern them and lift them
 bless thine her - it - age, thine her - it - age. Gov - ern them and lift them
 (1)

up for ev - er. Day by day we mag - ni - fy thee,
 lift them up for ev - er.
 VERSE DEC.
 — them up for ev - er. Day by day we mag - ni - fy thee, And we wor - ship
 VERSE DEC.
 up for ev - er. Day by day we mag - ni - fy thee, And we wor - ship thy
 up for ev - er.
 (1)

And we wor-ship thy Name ev-er world with-out end, and we wor-ship thy

thy Name ev-er world, ev-er world with-out end, and we wor-ship thy

Name ev-er world with-out end, and

And we wor-ship thy

(1)

Name ev-er world with-out end, and we wor-ship thy

Name ev-er world with-out end, and we wor-ship thy Name, and we wor-ship thy

-ship thy Name, wor-ship thy Name ev-er world with-out

we wor-ship thy Name world with-out end, and we wor-ship thy Name ev-

Name world with-out end, and we wor-ship thy

VERSE

Name ev-er world with - out end. Vouch - safe, O Lord, to keep us this _____

VERSE

Name ev - -er world with-out end. Vouch-safe, O Lord, to keep us _____ this

end, ev - er world with - out end.

VERSE

- er world without end, with-out end. Vouch - safe, O Lord, to _____ keep us this

VERSE

Name ev-er world with - out end. Vouch-safe, O Lord, to _____ keep us this day with-

day, this day with - out sin. O Lord, O Lord,

O Lord, O Lord, O Lord, O

day, this day with - out sin. O Lord, have mer - cy up-

O Lord, O Lord,

day with - out sin, with-out sin. O Lord, O Lord,

-out sin, this day with - out sin.

O Lord, have mer - cy up - - on us.
 Lord, have mer - cy up - - on us,
 - on us, up - - on us
 O Lord, have mer - cy,
 O Lord, have mer - cy up - on us, up -

FULL
 O Lord, O Lord, let thy mer - - cy
 up - on us. O Lord, O Lord, let thy mer - - cy
 - - on us. O Lord, O Lord, let thy mer -
 - cy up - - on us. O Lord, O Lord,
 - on us. O Lord, O Lord, let thy
 O Lord, O Lord, let thy
 (I)

light-en up - on us, let thy mer-cy light-en up-on us, as our trust is in

(1)

- cy light - en up-on us, let thy mer-cy light - en

Lord, let thy mer-cy light - en up - on us,

mer - cy light-en up-on us, let thy mer-cy light-en up-on us,

mer - - cy light - - en up - on - us, let thy mer-cy light-en up-

thee,

as our trust is in thee,

up - on us, as our trust is in thee

as our trust is in thee,

as our trust is in thee,

as our trust is in thee,

-on us, let thy mer - cy light - en up - on us,

(2)

(1) ♩ for ♩ : Barn.

(2) Tenb.791 omits to p.92, l.1.

as our trust is in thee. O Lord, in thee have I

as our trust is in _____ thee. O Lord, in thee have

as our trust is in thee. O Lord, in thee have I

as our trust is in thee, as our trust is in thee. O Lord, in thee have I

as our trust is in thee. O Lord, in thee have I

trust - ed, have I trust - ed: let me nev - er be con-found -

I trust - ed, have I trust - ed: let me nev - er be con-found -

trust - ed, have I trust - ed, have I trust - ed: let me nev - er be con -

trust - ed, have I trust - ed: let me nev - er be con-found - ed,

trust - ed, have I trust - ed: let me

(1)

- ed, let me nev - er be con-found -

- ed, let me nev - er be con-found - ed, let me nev - er be con-found - ed, let me

nev - er be con-found - ed,

let me nev - er be con-found -

nev - er be con-found - ed,

- ed, let me nev - er be con-found - ed, con -

be con-found - ed, let me nev - er be con-found - ed,

nev - er be con-found - ed, let me nev - er be con-

- ed, let me nev - er be con-found - ed, con - found - ed,

let me nev - er be con-found - ed, let me nev - er be con-found -

- found - ed, let me nev-er be con-found - ed, con - found -
 be con-found - ed, let me nev-er be con-found - ed,
 - found - ed, let me nev - er be con-found - ed, be con -
 let me nev - er be con - found - ed, let me nev-er be con -
 - ed, let me nev - er be con - found -

- ed, let me nev - er be con-found - ed.
 let me nev - er be con-found - ed, be con - found - ed.
 - found - ed, let me nev-er be con-found - ed.
 -found-ed, be con-found - ed, let me nev - er be con-found - ed.
 -ed, con-found-ed, let me nev-er be con-found - ed, con-found - ed.
 (1)

THE SECOND SERVICE

95

JUBILATE

MEDIUS
(Treble)

VERSE CAN.

ORGAN

O be joy - ful in the Lord, all ye

(1)

lands: serve the Lord, serve the Lord, the Lord with glad - ness,

(2)

FULL

and come be - fore his pre - sence with a song, and come be - fore his pre - sence with a

CONTRATENOR I

FULL

And come be - fore his pre - sence with a

CONTRATENOR II

FULL

And come be - fore his pre - sence with a

TENOR

FULL

And come be - fore his pre - sence with a

BASSUS

FULL

And come be - fore his pre - sence with a

(3)

God: it is he that made us, that made us, it is he that made us, and not we our

selves; we are his peo-ple, and the sheep of his pasture, and the sheep of his pas-
ture. FULL
We are FULL
We
FULL
We are his
FULL
We are his

— his peo - ple, and the sheep — of his — pas - ture.
are his peo ple, and the sheep of his — pas - ture.
peo - ple, and the sheep of his pas- - ture.
peo - ple, and the sheep of his pas- - ture.

VERSE DEC.
MEDIUSVERSE DEC.
CONTRATENOR

O go your way in - to his gates, in - to his gates

with thanks-giv-ing, giv-ing, with thanks-giv-ing, with thanks-giv-ing

and in - to his courts with praise: be

thank-ful un-to him, be thankful un-to him, and speak good of his name, be thank-ful un-to him, un - to (2) him, and

(1) FE for ED: Tenb.791.

(2) Tenb.791 omits to p. 99, 1.2, as shewn.

and speak good of his name. Be thank-ful un-to

speaking good of his name. Be thank-ful un-to

Be thank-ful un-to him, to

Be thank-ful un-to him, un-to

him, and speak good of his name, of his name,

thank-ful un-to him, and

him, be thank-ful un-to him, and speak good of his

him, be thank-ful un-to him, and him, be thank-ful un-to him, and

him, be thank-ful un-to him, be thank-ful un-to him, un-to him,

speak good of his name, of his_ name. For the
 name, and speak good of_ his name.
 and speak good of his name.
 name, and speak good of his name. For the Lord is gra - ci
 and speak good of his_ name.

VERSE

For the Lord is gra - ci

Lord is gra - ci-ous, his mer - cy is ev - er - last - ing: and his truth en
 ous, is gra ci-ous, his mer - cy is ev - er - last - ing: and his truth en - dur

dur - eth from ge - ne - ra - - ti - on, to ge - ne - ra - - ti - on.
 eth from ge - - ne - ra - tion, to ge - ne - ra - - ti - on.
 (1)

FULL
 Glo - ry be to the Fa - - ther, and to the Son, and to the
FULL
 Glo - ry be to the Fa - - ther, and to the Son, and to the
FULL
 Glo - ry be to the Fa - - ther, and to the Son, and to the Ho - ly Ghost, and
FULL
 Glo - ry be to the Fa - - ther, and to the Son, and to the Ho - ly
FULL
 Glo - ry be to the Fa - - ther, and to the Son, and to the Ho - ly Ghost,

VERSE DEC.

Ho - ly Ghost, the Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er shall

Ho - ly Ghost;

VERSE DEC.

to the Ho - ly Ghost; As it was in the be - gin - ning, and is now,

Ghost, and to the Ho - ly Ghost;

and to the Ho - ly Ghost;

FULL

be world with - out end, and ev - er shall be world with - out

FULL

And ev - er shall be world with - out

FULL

And ev - er shall be world with - out

FULL

And ev - er shall be world with - out end. A -

FULL

And ev - er shall be world with - out end. A

(1)

(1) see p.125, F.

end, and ev - er shall be world with - out end. A - - - (1)

end, and ev - er shall be world with - out end. A - - -

end, and ev - er shall be world with-out end. A - men. A -

- men. And ev - er shall be world with-out end. A - - men. A - -

- men. And ev - er shall be world with - out end. A - men. A - - -

- men. A - - - men. A - - - men.

- men. A - - men. A - - - men. A - - - men.

- men. A - - men. A - - men. A - - - men.

- men. A - - - men. A - - - - - - men.

- - - - men. A - - - - - men.

THE SECOND SERVICE

MAGNIFICAT

ORGAN

CONTRATENOR VERSE (1)

My soul doth mag - ni - fy the Lord,

TENOR VERSE

My soul doth mag - ni - fy the—

(2)

and my spirit re - joic - - eth in God my Sa - - vi - our.

Lord, and my spirit re - joic - eth in God my Sa - vi - - our.

MEDIUS FULL

For he hath re - gard - ed the low - li - ness, the low - li -

CONTRATENOR I. FULL (1)

For he hath re - gard - ed the low li - - ness, the

CONTRATENOR II. FULL

For he hath re - - gard ed the low - li - ness, the

TENOR FULL

For he hath re - gard - - ed the low - li - ness, the low - li -

BASSUS FULL

For he hath re - gard - - ed the low - li - ness, the low - li - ness, the

VERSE

-ness of his hand - maid - en: For be - hold, from hence - forth

VERSE

-ness of his hand - maid - en For be - hold, from hence - forth

low - li - ness of his hand - maid - en:

low - li - ness of his hand maid - en: VERSE (2)

ness, the low - li - ness of his hand maid - en: For be - hold, from hence - forth

low - li - ness of his hand - maid - en:

(1) ♩ for ♩ : Barn.

(2) Tenor verse part: Durh.C.12, only.

all gen - er - a - ti - ons shall call me bless - ed, me bless -

all gen - er - a - ti - ons shall call me bless - ed, me — bless

all gen - er - a - ti - ons shall call me bless - ed, me bless -

FULL
- ed. For he that is might - y hath mag - ni - fi - ed

FULL
For he that is might - y hath mag - ni - fi - ed

FULL
For he that is might - y hath mag - ni - fi - ed

FULL
- ed. For he that is might - y hath mag - ni - fied

FULL
For he that is might - y hath mag - ni - fied

(1) VERSE DEC.

me: and ho - ly is his Name. And his

me: and ho - ly is his Name.

me: and ho - ly is his Name.

me: and ho - ly is his Name.

me: and ho - ly is his Name.

mer - cy is on them, and his mer - cy is on them that fear

VERSE CAN. (2)

And his mer - cy is on them, and his mer - cy is on

him tho-rough-out all gen - er - a - ti -

them that fear him tho-rough - out all gen - er - a - ti -

(3)

(1) $\frac{4}{4}$: om. Pet. 34.(2) om. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$, add. words: Durh. C.1.(3) $\frac{4}{4}$ for $\frac{4}{4}$: Durh. C.1.

- ons.

- ons.

VERSE TENOR DEC.

He hath shew - ed strength with his arm;

VERSE TENOR CAN.

He hath shew - ed strength with his

(1)

VERSE CONTRATENOR CAN.

he hath scat - ter - ed the proud,

he hath scat - ter - ed the proud,

arm;

he hath

(2)

VERSE CONTRATENOR DEC.

he hath scat - ter - ed the proud, the - proud,

he hath scat - ter - ed the

he hath scat - ter - ed the proud, the

scat - ter - ed the proud,

(3)

(1) Ct. Can. vers. part: om. Barn.

(2) FGAB for $\text{d} \cdot \text{d} \cdot$: Ch. Ch. 1001.(3) add. $\text{b} \cdot$: Durh. A. 2.

he hath scat-ter-ed the proud, the proud, in the im-ag-in -

The image shows a musical score for the song "The Imaginaton" by John Williams. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "in the im-ag - in - a - ti - on, the im-ag - in - a - ti - on, in the im-ag - in - a - ti - on (4) of (5) in the im-ag - in -". The piano part features a prominent bass line with a descending scale in the right hand and a more active bass line in the left hand. The score is presented in a clear, professional layout with a light beige background.

[illegible]

(1) add. 4: Durh. C. 13.

(2) add. ~~4~~: Barn.

(3) add.#: Ch.Ch.1001, Durh.A.2.

(4) $\frac{1}{2}$: om. Durh.C.12.

(5) add. 4 : Durh. C. 12.

(6) h: om. Durh. C. 13.

(7) add. 4: Durh. C. 13.

(8) add. ♭: Durh. C. 12.

hearts.

hearts.

VERSE BASSUS DEC.

VERSE BASSUS CAN.

He hath put down the might - y from their —

He hath put down the might - y from their — seat,

(1) (2) (3) (4)

seat, from their seat, their seat, and

and hath ex - alt - ed the hum - ble and meek, the

hath ex - alt - ed the hum - ble and meek, and

hum ble and meek, the hum - ble and

(5)

(1) D above : Barn.

(2) GEF for BC#D; add. $\frac{d}{D}\frac{d}{C\#}$ (alto): Ch.Ch.1001.(3) add. $\frac{h}{k}$ to B bis : Ch.Ch.1001.(4) add. $\frac{\#}{\#}$ (bass): Durh. A.2.(5) add $\frac{c}{D}\frac{d}{E}\frac{d}{F}$ (alto): Ch.Ch.1001.

FULL (1) He hath fill - ed the hun - gry with good
 FULL (2) He hath fill - ed the hun - gry, he hath fill -
 FULL He hath fill - ed the hun - gry with
 FULL He hath fill - ed the hun - gry, he hath
 (3) FULL meek. He hath fill - ed the hun - gry with good things,

things, the hun - gry with good things, and the
 - ed the hun - gry with good things,
 — good things, with good things, and the rich he hath sent
 fill ed the hun - gry with good — things, and the rich he hath sent
 the hun - gry with good things, and the rich he —
 (6)

(1) add. ♯: Pet. 34.

(2) A: Pet. 39.

(3) D above for D below: Barn. Dec.

(4) o for d: Pet. 39.

(5) A: Durh. C. 13.

(6) ♯ for ♮: Durh. A. 2.

rich he hath sent emp - ty a - way, and the rich he— hath sent emp - ty, (1)

and the rich he— hath sent emp - ty a - way, and the

emp - ty a - way, and the rich he— (2)

emp - ty, and the rich he— hath sent emp - ty— a - way, sent (3) (4) (5)

hath sent emp - ty, and the rich he— hath sent,

and the rich he— hath sent emp - ty— a - way. (1)

rich he— hath sent emp - ty a - way, sent emp - ty a - way. (2)

hath sent emp - ty a - way, sent emp - ty a - way. (3)

emp - ty a - way, and the rich he— hath sent emp - ty a - way. (4)

and the rich he— hath sent emp - ty a - way. (5)

(1) D below: Durh.C.1, Pet.34.

(2) for : Durh.C.12,13.

(3) D above: Barn.

(4) for : Pet.33.

(5) for : Pet.38.

He re-

He re - mem - b'ring his mer -

He re - mem - b'ring his mer - cy,

re-

(1)

(2)

-mem-b'ring his mer - cy hath holp - en his ser - vant Is - ra -

-cy, his mer - cy

hath holp - en his

-mem - b'ring his mer - cy hath holp - en his ser - vant Is - ra - el, his

(3)

-el, hath holp - en his ser-vant Is - ra - el,

(4)

ser - vant Is - ra - el, his ser - vant Is - ra - el, as he

ser - vant Is - ra - el, his ser - vant Is - ra - el,

(5)

(6)

(7)

(1) add # to F: Durh. A.2.

(2) #: om. Durh. A.2.

(3) add. b to E: Durh. A.2.

(4) #: om. Durh. C.1.

(5) add. b: Durh. A.2.

(6) add #: Durh. A.2.

(7) D for E: Tenb. 791.

as he prom-is - ed to our fore-fa thers, to our
 prom-is - ed, as he prom-is - ed to our fore - fa - thers,
 as he prom-is - ed to our fore - fa - thers, A -

fore - fa - thers, A - bra - ham and his seed, for ev - er.
 A - bra - ham and his seed, for ev - er, his seed, for ev - er.
 - bra - ham and his seed, for ev - er, his seed, for ev - er.

Glo - ry be to the Fa - ther, and to the Son, glo - ry be to the
 Glo - ry be to the Fa - ther, and to the Son, glo - ry be to the
 Glo - ry be to the Fa - ther, and to the Son, glo - ry be to the
 Glo - ry be to the Fa - ther, and to the Son, glo - ry be to the

(1) \sharp : om. Durh.C.1.
 (5) add. Verse: Durh.A.2.

(2) \sharp for \flat : Durh.C.1, Pet. 34.
 (6) Chor: Durh.A.2.

(3) add. \sharp to F: Ch.Ch.1001.

(4) \sharp for \flat : Durh.C.13..

(1)

Fa - - ther, and to the Son, and to the Ho - - ly

Fa - - ther, and to the Son, and to the Ho - - ly

Fa - - ther, and to the Son, and to the Ho - - - - ly

Fa - - ther, and to the Son, and to the Ho - - ly

Fa - - ther, and to the Son, and to the Ho - - ly

(2)

Ghost; As it was in the be - gin - ning, is now,

Ghost; As it was in the be - gin - ning, as it was in

Ghost; As it was in the be - gin - ning, and is now,

Ghost; As it was in the be - gin - ning, as it was in the be - gin - ning, as it

Ghost; As it was in the be - gin - ning, as it was in the be -

as it was in the be - gin - ning, is now, and
 the be - - - gin - - ning, is now, is now, and
 as it was in the be - gin - - ning, is
 was in the be - gin - - - ning, is - - - now,
 (1) - gin - - - ning, is now, in the be - gin - - ning, is
 (2)

(3)
 ev - er shall be world with - - out end, and ev - er shall
 ev - er shall be, and ev - er shall be world
 now, and ev - er shall be world with - out end,
 (4) (5) ev - er shall be, and ev - er shall be world with - - out
 now, and ev - er shall be, shall be world
 and ev - er shall be, and ev - er shall be world with - - out
 (5)

(1) ♯ for ♯: Pet.33.

(2) G for E: Durh.A.2.

(3) ♯: Barn.only.

(4) (5) ♯: Barn.only.

(1) be world with - out end. A - - - - - men. A -

(2) with-out _____ end. A - - - - - men. A -

world with - out end. A - - - - - men. A - - - - -

(3) end, world with-out _____ end. A - - - - - men. A - - - - -

(4) with-out end, with-out end. A - - - - -

(5) with-out end, with-out end. A - - - - -

(6) with-out end, with-out end. A - - - - -

(7) - men. A - - - - - - men.

- men. A - - - - - men. A - - - - - - men.

- men. A - - - - - - men. A - - - - - - men.

- men. A - - - - - - men. A - - - - - - men.

- men. A - - - - - - men. A - - - - - - men.

(8) - men. A - - - - - - men.

(1) add \flat : Barn.(2) add \flat : Durh.C.1.

(3) sic: Durh.C.12,13, Barn. Dec.and Can.

(4) $\circ \cdot d$ for $\circ dd$: Pet.33.(5) \sharp : Pet.33 only.(6) \sharp : om. Ch.Ch.1001.(7) add \flat : Durh.C.1.(8) add \sharp : Ch. Ch.1001.

THE SECOND SERVICE

NUNC DIMITTIS

(1)
VERSE DEC

MEDIUS (Treble)

Lord, now let - - test thou thy ser - vant de - part in ——— peace,

VERSE CAN.

MEDIUS (Treble)

Lord, now let - - test thou thy ser - vant de - part in ——— peace, ac -

ORGAN

ac - cord - ing to thy word. For mine eyes have seen thy sal - va - - ti -

- cord - ing to thy word. For mine eyes have seen thy sal - va - ti - (2)

CONTRATENOR DEC.

VERSE

For mine eyes have seen thy sal - va - ti -

CONTRATENOR CAN.

TENOR

VERSE

For mine eyes have seen thy sal - va - ti -

BASSUS

(3)

For MSS. etc. see p. xxix

(1) verse. Pet. 34. only.

(2) add. b: Durh. C.1, Barn.

(3) $\text{d} \text{d}$ for $\text{d} \text{d}$, om. h : Durh. A.2; add. $\text{d} \text{d}$ (tenor): Ch. Ch. 1001, Durh. A.2.

(1) (2) (3)

be - fore the face, the face, be - fore the face,
 - ed, pre - par - ed be - fore the face of all peo - ple, all
 - ed be - fore the face, the face, be - fore
 - ed be - fore the face, be - fore the face of all peo - ple, be -
 - fore the face, the face of all peo - ple,

(4)

the face of all peo - ple, be - fore the
 peo - - ple, be - fore the face of all peo - ple,
 — the face, the face of — all peo - ple, be - fore the face —
 - fore the face of all peo - ple, be - fore the face of
 be - fore the face of all

(1) ♩ for ♩ : Durh.C.1.(2) ♩ for ♩ : Durh.C.2.(3) ♩ : om. Barn.(4) add. ♩ to B: Durh.A.2.

(1)

face of all peo - - ple, of all peo - - ple;

be - fore the face, the face of all peo - ple;

the face of all peo - ple, of all peo - - ple;

all peo - - ple, of all peo - - ple;

peo - - ple, the face of all peo - ple;

(2)

VERSE MEDIUS DEC

To be a light to light - en the Gen - tiles, and to be the

VERSE MEDIUS CAN.

To be a light to light - en the Gen - tiles,

(3)

glo - ry, and to be the glo - ry of thy peo - ple Is - ra - - el.

(4) and to be the glo - ry, and to be the glo - ry of thy peo - ple Is - ra - el. (5)

(1) dd for o : Pet.34.(2) oo for ddo : Ch.Ch.1001,Durh.A.2.(3) do for dd : Durh.A.2.(4) add. h : Durh.C.1.(5) add. f here: Durh.C.1, Pet.34.

FULL
 Glo - ry be to the Fa - - ther, and to the Son, and to the Ho - ly

FULL
 Glo - ry be to the Fa - - ther, and to the Son, and to the Ho - - ly

FULL
 Glo - ry be to the Fa - - ther, and to the Son, and to the Ho - ly

FULL(1) (2)
 Glo - ry be to the Fa - - ther, and to the Son, and to the Ho - ly

FULL
 Glo - ry be to the Fa - - ther, and to the Son, and to the Ho - ly

Ghost; As it was in the be - gin - ning, is now,

Ghost; As it was in the be - gin - - ning, as it

Ghost; As it was in the be - - gin - - ning, and is now,

Ghost; As it was in the be - - gin - - ning, as it was in

Ghost; As it was in the be - -

and ev - er shall be world with - out end,
 was in the be - gin - ning, is now, and ev - er shall be world
 as it was in the be - gin - - ning, is now, is now, and ev -
 (1) the be - gin - ning, and is now, is now, and ev - er shall be world
 - gin - ning, is now, is now, and ev - er shall be world

and ev - er shall be world with - out
 — with-out end, and ev - er shall be, shall be, and ev - er
 - er shall be world — with - out — end, and ev - er shall be,
 with - out end, and ev - er shall be, and ev - er shall be, and ev - er shall
 (2) (3)
 with - out end, and ev - er shall be world with - out end, world with - out end, without
 (4)

(1) ♩ for ♩ : Barn.(2) ♩ for ♩ : Pet.33.(3) ♩ for ♩ : Pet.38.

(4) F for D: Ch.Ch.1001, Durh.A.2.

THE SECOND SERVICE

VARIANT PASSAGES IN TENBURY 791

TE DEUM. A (p.70)

ho - ly

B (p.71)

C (p.75)

(1) *sic*: Tenb.791.

D (p.92)

JUBILATE. E (p.95.)

CHORUS

F (p.102)

A - - - men.

ALMIGHTY AND EVERLASTING GOD

MEDIUS
(Treble)

CONTRATENOR
(Alto)

TENOR

BASSUS

ORGAN

Al - might - - y and

Al - might - - y and ev - er - last - ing

Al-might- - y and ev - er - last - ing God, mer - -

(1)

ev - - er - last - ing God, and ev - - er - last - ing God, mer - ci - ful - ly

(2)

Al - might - - y and ev - er - last - ing, and ev - er - last - ing God,

God, and ev - er - - last - - ing God, _____ mer - - ci -

- ci-ful-ly look up-on our in - firm - i - ties, mer - - ci-ful-ly look up - on

our in-firm - - (2) - i - ties, and in all our dan - gers

and ne-cess - - i - - ties, and in all our dan - gers

(1) ♩ for ♩ : Barn., R.C.M. 1047, York.(2) ♩ : om. B.M. Add. 29289.(3) ♩ for ♩ : Barn., R.C.M. 1047, York.(4) ♩ for ♩ : Durh. C. 9

and ne-cess-i-ties stretch forth thy right hand,
 dan-gers and ne-cess-i-ties stretch forth thy right hand, thy
 dan-gers and ne-cess-i-ties stretch forth thy
 -ties, and ne-cess-i-ties stretch forth thy right hand, thy

stretch forth thy right hand to help and de-fend us,
 right hand, stretch forth thy right hand to help and (i) de-
 right hand, stretch forth thy right hand to help and
 right hand, stretch forth thy right hand to help and de-

stretch forth thy right hand to help and de-fend us,
 -fend us, stretch forth thy right hand to help and
 de-fend us, stretch forth thy right hand to help and de-fend us,
 -fend us, stretch forth thy right hand to help and de-

-fend us, to help and de- -fend us, (1) to help and - de-fend
de-fend (2) us, stretch forth thy right hand to help and - de-fend us, to
stretch forth thy right hand to help and - de-fend, (3) to help and - de-fend -

us, de - fend us; through Christ our Lord.
help and de - fend us; through Christ our
us, and de - fend us; through Christ our
help and de - fend us; through Christ our

A - men. through Christ our Lord. A - men. A - men.
Lord, through Christ our Lord. A - men. A - men.
through Christ our Lord, through Christ our Lord. A - men. A - men.
Lord, through Christ our Lord. A - men. A - men. A - men.

(1) d^{\flat} for d : Barn., R.C.M. 1046, York.(2) d^{\flat} for d : York.(3) o for d^{\flat} : Barn., Durh C.9, 10, R.C.M. 1047.(4) E^{\flat} for o d : Durh. C. 11.

ALMIGHTY GOD WHO BY THY SON

CONTRATENOR I
(Alto)

VERSE

Al - might-y God, who by thy Son Je - sus Christ

ORGAN

didst give to thy A-pos - tle Saint Pe - ter ma - ny ex-cel-lent gifts,

didst give to thy A-pos - tle Saint Pe - ter ma - ny ex-cel-lent gifts, ma - ny ex-cel-lent

VERSE MEDIUS (TREBLE)

And commandedst him ear - nest - ly to feed thy flock, to

gifts..

VERSE CONTRATENOR II (ALTO)

And commandedst him ear - nest - ly to feed thy flock, to feed thy

VERSE TENOR

And commandedst him ear - nest - ly to feed thy flock, and com-

VERSE BASSUS

And commandedst him ear - nest - ly, ear - nest - ly to feed thy

feed thy flock, to feed thy— flock; and com-mand-edst him ear - nest - ly

and com-mand-edst him ear - nest - ly to

flock, to — feed thy— flock; and com-mand-edst him ear - nest - ly — to

mand'st him ear - nest - ly to feed thy flock; and com-mand-edst him ear - nest - ly,

flock, to feed thy— flock; and com-mand-edst him ear - nest - ly,

to feed thy flock, — to feed — thy — flock, to feed thy flock;

feed thy flock, to feed thy flock, to feed thy — flock, to feed thy — flock;

feed — thy flock, and com-mand-edst him ear - nest - ly to feed thy flock;

ear - nest - ly to feed — thy flock, to feed thy flock, thy flock;

ear - nest - ly to feed thy flock, ear - nest - ly to feed thy flock;

VERSE

Make, we be-seech thee,

VERSE

Make, we be-seech thee, make, we be-seech thee, all

VERSE

Make, we be-seech thee, all Bish-ops and Pas-

all Bish - ops and Pas - tors di - - li-gent - ly to preach thy

Bish - ops and Pas - tors di - - li-gent - ly to preach thy Word,

- tors di - li-gent-ly to preach thy ho - ly Word, di - - li-gent -

(1) (2)

Word, di - - li-gent - ly to preach thy Word, and the

di - - li-gent - ly to preach thy Word, and the peo-

-ly to preach thy Word, and the peo- - ple o -

(3)

(1) add. $\text{d} \text{d} \text{d}$ (alto): Durh. A.4.
D A B

(2) \flat : om. Durh. A.4.

(3) add. $\text{d} \text{d}$ (Tenor): Durh. A.4.
F B

peo - ple o - be - dient-ly to fol - low the same,

- ple o - be - dient-ly to fol - low, to fol low the same,

- be - dient-ly to fol - low the same, to fol low the same,

BASSUS I VERSE
that they may receive, that they may re -

BASSUS II VERSE
that they may re -

(1)

-ceive, that they may re - ceive the crown of ev - er - last - ing glo -

-ceive the crown of ev - er - last - ing glo - ry,

(2)

(1) \sharp : om. Durh. A.4.

(2) D: Tenb.791.

[illegible]

-ops and Pas - tors di - li - gent - ly to preach thy Word, di -
 Bish - ops and Pas - tors di - li - gent - ly to
 - seech thee, all Bish-ops and Pas - tors di - li - gent -
 Bish - ops and Pas - tors di - li - gent - ly to preach, to
 Bish - ops and Pas - tors di - li - gent - ly to preach
 Bish - ops and Pas - tors di - li - gent - ly to preach

(1) add $\frac{d}{A}$: Durh.A.4. (2) $d \cdot d$ for dd : Durh.A.4. (3) add $\frac{d \cdot d \cdot d}{DCB}$ (alto): Durh.A.4.

li - gent - ly to preach thy Word,
 preach thy Word, to preach thy Word,
 - ly to preach thy ho - ly Word, and the peo -
 preach thy ho - ly Word, and the peo - ple o -
 - thy ho - ly Word, and the peo - ple o - be -

and the peo - ple o - be - dient - ly to fol - low the
 and the peo - ple o - be - dient - ly to fol - low the
 - ple o - be - dient - ly, o - be - dient - ly to fol - low the
 - be - dient - ly to fol - low the same, to fol - low the
 - dient - ly to fol - low the same,
 (2)

(1) d for d : Durh.C.16 only. (2) add. d (treble): Durh.A.4.

same, that they may re-ceive the crown of ev - er - last - ing glo - ry.

same, that they may re-ceive the crown of ev - er - last - ing

same, that they may re-ceive the crown of ev - er - last - ing

same, that they may re-ceive the crown of ev - er - last - ing glo - ry.

that they may re-ceive the crown of ev - er - last - ing glo - ry.

(1)

A - - - men. A - - - men. A - - - men.
 glo - ry. A - - - men. A - - - men. A - - - men.
 glo - ry. A - - - men. A - - - men. A - - - men.
 A - - - men. A - - - men. A - - - men.
 A - - - men. A - - - men. A - - - men.

BEHOLD I BRING YOU GLAD TIDINGS

137

MEDIUS (Treble)

CONTRATENOR (Alto)

ORGAN

VERSE

VERSE (1)

Be - hold, I bring you glad

(2)

Be - hold, I bring you glad ti - dings, glad ti-dings of

ti - dings, (3)

(4)

great joy, glad ti-dings of great joy, glad ti-dings of great joy, FULL

joy, of great joy, glad ti - dings of great joy, glad ti - dings of great joy, FULL CONTRATENOR II

glad tidings of great joy, FULL TENOR (6)

glad ti - dings of great joy, FULL BASSUS

glad ti - dings of great joy,

For MSS. etc. see p. xxxi

(1) o. for o. : Durh.C.2, R.C.M.1046, York, Windsor.

(2) b (tenor): om. Durh.A.2, Ely 1.

(3) h (alto): om. Durh.A.2.

(4) add. d (tenor): Durh.A.2.

(5) d. for d. : Durh.C.1, R.C.M. 1048, York.

(6) d for o: Durh.C.11.

VERSE

VERSE

VERSE (1)

VERSE (2) which shall be to all peo - - ple,

which shall be to all peo - - ple,

VERSE (3)

VERSE (4)

VERSE

which shall be to all peo - - ple,

which shall be to

all, to all peo - - ple,

-ple,

that un - to us, that un - to

all peo - - ple,

which shall be to all peo - - ple,

(7)

(8)

(1) b: om. Durh. C. 2.

(2) for d: R.C.M. 1049, York.

(3) (4) b: om. Durh. C. 11.

(5) #: om. bis York.

(6) for o: Durh. C. 16.

(7) add. D B G (tenor): Durh. A. 2.

(8) b (alto): om. Tenb. 791.

us a child is — born, that

that un - to us, that un - to us a child is — born, that

that

The first system of the musical score consists of six staves. The top five staves are for voices, and the bottom two are for piano accompaniment. The vocal parts enter with the lyrics 'us a child is — born, that'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

FULL

that un - to us a child is born.

un-to us a — child is — born,

un - to — us a child is born.

FULL

that un - to us a child is born.

un - to us a child is born.

VERSE

un - to us a son is

The second system of the musical score continues the hymn. It features four vocal staves and piano accompaniment. The lyrics 'that un - to us a child is born.' are repeated in different parts. A 'VERSE' section is introduced, with the lyrics 'un - to us a son is'. The piano accompaniment continues to support the vocal lines with harmonic accompaniment.

given.
VERSE (2) (3) (1)
Un - to us a son is given, a Sa - vi - our, which is

Christ the Lord, a Sa - vi - our, which is Christ the

Lord. FULL Un - to FULL Un - to FULL Un - to FULL Un - to

(4)

(1) add. ♯: Durh.C.2, R.C.M.1046, York, Windsor.

(2) ♯: om. Pet.39.

(3) add. ♯: Pet.39, York.

(4) ♯: om. Durh.A.2.

us a son is given, a Sa - vi - our,

(1)

us a son is ——— given, a Sa - vi - our,

us a son is ——— given, a Sa - vi - our, which ———

(2)

us a son is given, a Sa - - - vi - our, which is Christ the

us a son is ——— given, a Sa - vi - our, which is Christ the

8:

which is Christ the Lord, the Lord, which


which is Christ the Lord, which is Christ the

(4) (5)

is Christ the Lord, which is Christ the Lord, the

Lord, the Lord, which is Christ the Lord, which is

Lord, which is Christ the Lord, the Lord,

(I)  for $\text{♩} : \text{York}.$

(2)  for : Durh.C.14, B.M.Add.30478.

(3) add. 4: R.C.M.1046, York.

(4) D : Durh. C.3, Pet.39.

(5) add. 4: R.C.M. 1049.

which is Christ the Lord, which is Christ the Lord, the Lord.
 is Christ the Lord, which is Christ the Lord, the Lord.
 which is Christ the Lord, which is Christ the Lord, the Lord.
 Lord, which is Christ, which is Christ the Lord.
 Christ the Lord, the Lord, the Lord.

(I) #:om.Durh.A.2.

(2) †: om. Durh.C.2.

(3) o : om. Durh. C. 3.

VERSE

VERSE

VERSE

VERSE

Glo - ry be to God on high,

Glo - ry

Glo - ry

and in earth peace,

and in earth peace,

be to God on high,

and in earth peace,

and in earth

and in earth peace, good will towards men, to-wards men.

peace, good will towards men.

and in earth peace, good will towards men, good will to-wards men. Glo -

peace, good will towards men, good will to-wards men.

(1) (2) (3) (4) FULL

(5)

Glo - ry be to God on high, on

- ry be to God on high, glo - ry be to

FULL

FULL

FULL

FULL

Glo - ry be to God on high, glo - ry be to God

(6) (7) (8)

(1) ♩ for ♩ : R.C.M.1045. (2) add. \sharp : Windsor. (3) ♩ : om. York. (4) ♩ for ♩ : Durh.C.2. (5) \sharp : om. Durh.A.1.
 (6) add. \sharp : Durh.C.11, R.C.M.1047, York. (7) --- for ♩ : R.C.M.1047, York. (8) add. ♩ redundant: B.M.Add.17784.

[illegible]

glo - - ry be to God on high, glo - - ry be to God

glo - - ry be to God, glo - - ry be to God, glo - - ry

God on high, glo - - ry be to God on high,

glo - - ry be to God on high,

be to God on high, on high, glo - - ry be to God

(5)

(I) add. 4: Durh.C.7, R.C.M.1046, York, Windsor.

(2) \mathfrak{h} : Durh. C.3, only.

(3) $\frac{1}{2}$: om. Durh. C.16, Pet.38, York.

(4) *b* (alto): om. Durh. A.2, Ely 1.

(5) # (bass) : cm. Durh.A.2.

on high, and in earth peace, and in earth
 be to God on high, on high, and in earth peace,
 and in earth peace, and in earth
 - ry be to God on high, and in earth peace, and in earth peace,
 on high, and in earth peace, and in earth

peace, good will to-wards men, good will to-wards men.
 and in earth peace, good will to-wards men, good will to-wards men, to-wards men.
 peace, good will to-wards men, good will to-wards men.
 and in earth peace, good will to-wards men, good will to-wards men.
 peace, and in earth peace, good will to-wards men, good will to-wards men.

(1) \sharp : om. York. (2) add. \sharp : Durh. C. 7. (3) add. \sharp : Durh. C. 16, Pet. 33, 38, York. (4) \sharp (alto): om. Durh. A. 2, Ely 1. (5) add. \flat : Durh. C. 1, York.
 (6) add for \sharp : Durh. C. 1. (7) \flat for \sharp : York, Windsor. (8) \sharp : om. York. (9) \sharp for \flat : Windsor.
 (10) \sharp for \flat : Durh. C. 3, R. C. M. 1049, York. (11) \flat for \sharp : R. C. M. 1051. (12) add. \sharp (tenor): Ely 1.

BEHOLD THOU HAST MADE MY DAYS

147

PS. XXXIX, 6,7,8, 13, 14,15

CONTRATENOR
(Alto)

ORGAN

(I) VERSE

(I) VERSE

VERSE

(I) VERSE

(I) VERSE

Be-hold, thou hast

made my days as it were a span long: and mine age is even as no-thing

in re-spect of thee; and ver - i - ly ev - ery man liv - ing

And ver - i - ly, ev - ery man liv -

And ver - i - ly, ev - ery man

(I) is al - to - geth - er van - i - ty. And ver - i - ly, ev - ery man

And ver - i - ly, ev - ery man liv -

And ver - i - ly, ev - ery man liv -

(1) (2) VERSE

-ing is al-to- geth-er van-i-ty.

VERSE

liv-ing is al-to- geth-er van-i-ty.

(3) VERSE (4)

liv-ing is al-to- geth-er van-i-ty. For man walk-eth in a vain shadow,

(5) VERSE

-ing is al-to- geth-er van-i-ty.

VERSE

-ing is al-to- geth-er van-i-ty.

(6)

and dis-qui-et-eth him-self,

and dis-qui-et-eth him-self in vain:

(1) ♩ for ♩ : Ch.Ch. 21, Durh.C.1. (2) ♩ for ♩ : York. (3) ♩ for ♩ : Barn., Pet. 39, R.C.M. 1049; ♩ : Durh.C.6. (4) add. \sharp : York.
 (5) ♩ for ♩ : Durh.C.11. (6) add. \sharp : York.

(1) (2)

he heap-eth up rich-es, he heap-eth up rich-es, and can-not tell,

(3) (4)

and can-not tell who shall gath-er them. And now, Lord, what is my

(1)(2) ♯: om. Barn., R.C.M. 1049.

(3) d. ♯ for d ♯: York.

(4) d. for d ♯: Ch.Ch. 21.

hope? tru-ly, my hope is even in thee, tru-ly, my

And now, Lord, —
And now, Lord, what is —
And now, Lord, what
And now, Lord, what
And now, Lord, what

hope is even in thee, my hope is even in thee.

And now, Lord, what

(1) ♩ for ♩ : Ch.Ch. 21. (2) ♩ for ♩ : York.

— what is my hope? tru - ly, my hope is even in thee, tru - ly, my
 — my hope? tru - ly, my hope is even in thee, tru - ly, my hope is
 is my — hope? tru - ly, my hope is even in thee, is even in
 is my — hope? tru - ly, my hope is even in
 is my hope? tru - ly, my hope is even in, even in thee, tru - ly, my

hope is even in thee, my hope is even in thee, in thee. VERSE
 even in thee, my hope is even in thee. VERSE
 thee, tru - ly, my hope is even in thee, my hope is even in thee. VERSE
 thee, my hope is even in thee. VERSE
 hope is even in thee, is even in thee. VERSE
 hope is even in thee, my hope is even in thee. VERSE

(1) ♯: om. Durh. C.1, Pet. 34, R.C.M. 1048, York.

(2) \underline{EE} for \underline{d} : Ch.Ch. 21.(3) $\underline{d} \cdot \underline{d} \underline{d} \underline{d}$ for $\underline{o} \underline{o}$: York.

First system of the musical score. It includes five vocal staves (Soprano, Alto, Tenor, Bass, and a fifth staff) and a piano accompaniment consisting of a grand staff (treble and bass clef). The lyrics "Hear my pray-er, O Lord," are written under the vocal staves. The music is in a key with one sharp (F#) and a common time signature.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics "hear my pray-er, O Lord, and let thine ears con-sid-er my call-ing, con-" are written under the vocal staves. A first ending bracket labeled "(I)" is placed over the final measure of the vocal part. The piano accompaniment continues with chords and moving lines in both hands.

-sid-er my call-ing : hold not thy peace at my tears, at my

This system contains the first four measures of the hymn. The vocal melody is in the upper staff, with lyrics underneath. The piano accompaniment is in the lower staves, featuring a bass line and a grand staff (treble and bass clef). The music is in a key with one sharp (F#) and a 4/4 time signature.

tears. For I am a stran-ger with thee: and a so-journ - er, as all my

This system contains the next four measures of the hymn. The vocal melody continues in the upper staff, with lyrics underneath. The piano accompaniment continues in the lower staves. The music maintains the same key and time signature as the first system.

fa - thers were. O spare me a lit - tle, me a lit - tle, O

The first system consists of six staves. The top five staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass), and the bottom staff is for piano accompaniment. The lyrics are: "fa - thers were. O spare me a lit - tle, me a lit - tle, O".

(1)
spare me a lit - tle, that I may re - cov - er my strength: be -

The second system consists of six staves. The top five staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass), and the bottom staff is for piano accompaniment. The lyrics are: "(1) spare me a lit - tle, that I may re - cov - er my strength: be -".

-fore I go hence, and be no more seen. O spare me a lit-tle, O
 O spare me a lit-tle, me a
 O spare me a lit-tle,
 O spare me, O

FULL
 FULL
 FULL
 FULL
 FULL

spare me a lit-tle, O spare me a lit-tle, that I may re-cov-er my
 lit-tle, O spare me a lit-tle, O spare me a
 O spare me a lit-tle, that I may re-cov-er my
 spare me a lit-tle, O spare me a lit-tle,

lit-tle, O spare me a lit-tle, that I may re-cov-er, that I may re-cov-
 strength, O spare me a lit-tle, me a lit-tle, a lit-tle, that I may re-
 lit-tle, me a lit-tle, that I may re-cov-er—
 strength, my strength, O spare me a lit-tle, me a lit-tle, that I—may re-cov-
 O spare me a lit-tle, O spare me, that I may re-

(1)

-er my strength: be-fore I go hence, and be no more, no more—seen.
 -cov-er my strength:—be-fore I go hence, and be no more seen.
 —my—strength: be-fore I go hence, go hence, and be no more seen.
 -er my strength: be-fore I go—hence, and be no more seen.
 -cov-er my strength: be-fore I go hence, and be no more seen.

(2)

(4)

(4)

(4)

(4)

(1) \circ for ♩ : Ch.Ch.21.

(2) B: Barn., Pet.34, R.C.M.1045, 1048, York.

BLESSED ARE ALL THEY THAT FEAR THE LORD

Ps. CXXVIII

CONTRATENOR
(Alto)

(1) VERSE

(1) VERSE

VERSE (2)

Bless - ed are all they that fear the Lord : and

(1) VERSE

(1) VERSE

ORGAN

(3)

(4)

walk in his ways, and walk in his ways. For thou shalt eat the

(5)

For MSS. etc. see p. xxi

(3) add. d^{\flat} (alto): Durh. A. 4.(1) Although these are viol-parts, the direction *Verse* is given in Ch. Ch. 21.(4) d^{\flat} for d : R. C. M. 1046.(5) d^{\flat} (bass): om. Ch. Ch. 1001.(2) d^{\flat} for d : York.

la-bour of thy hands: O well is thee, and hap-py shalt thou be.

FULL MEDIUS
For thou shalt

FULL CONTRATENOR
For thou shalt

FULL CONTRATENOR II
For thou shalt

FULL(I) TENOR
For thou shalt

FULL BASSUS
For thou shalt

The image shows a musical score for a hymn titled "The Labourer's Song". It is arranged for five voices (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and piano accompaniment. The music is in 4/4 time and G major. The lyrics are: "eat the labour of thy hands; O well is thee, and happy shalt thou be". The score is divided into three measures. The first measure contains the first line of the lyrics. The second measure contains the second line. The third measure contains the third line. The piano accompaniment is written in the bottom two staves. The score is numbered (1) through (6) in the right margin.

eat the la - bour of thy hands; O well is thee, and hap - - py shalt —

(2) (3) (4)

eat the la - bour of thy hands; O well is thee, and — hap - py shalt thou —



eat the la - bour of thy hands; O well is thee, and hap - py

(5) (6)

eat the la - bour of thy hands; O well is thee, and hap - py shalt

eat the la - bour of thy hands; O well is thee, and hap - py shalt thou —

(I) $\begin{smallmatrix} d \\ \text{E} \end{smallmatrix} \begin{smallmatrix} d \\ \text{A} \end{smallmatrix}$ for dd : Ch.Ch.21; add. \flat to B : York.

(2)  for : Durh.C.5, R.C.M.1049.

(3) $\begin{smallmatrix} \text{J} & \text{J} \\ \text{E} & \text{D} \end{smallmatrix}$ for $\text{J} \text{J} \text{J}$: Ch.Ch. 21.

(4) o for d. d : Ch. Ch. 21.

(5) $\underline{d} \underline{d} \underline{o} \underline{d} \underline{d} \underline{d} \underline{d}$ for $d \cdot d d d \cdot d d o$: Ch.Ch.21.
GEG C CAD BEEA

(6) d d for $\text{d} \cdot \text{d}$: York.

VERSE

thou be.

(1) be.

(2) VERSE

shalt thou be.

Thy wife shall be as the fruitful vine up - on the walls, the walls of thine _____

thou be.

VERSE

be.

MEDIUS I.

(4) (5)

Thy chil-dren like the ol-ive bran- - ches, round a-bout thy ta - ble,

MEDIUS II.

Thy chil-dren like the ol- - ive bran-ches, round a-bout thy ta - ble,

house; Thy chil-dren like the ol - ive bran- - ches,

(6)

(7)

(1) ♩ for ♩ : R.C.M.1049. (2) ♩ for ♩ : Ch.Ch.21. (3) ♩ for ♩ : R.C.M.1049, York. (4) ♩ for ♩ : R.C.M.1048, York.
 (5) ♩ for ♩ : R.C.M.1048, York. (6) ♩ for ♩ : R.C.M.1046. (7) add.direction 4 pts: Durh.A.4.

101

(1)

round a-bout thy ta - ble,

round a - bout thy ta - ble.

round a-bout thy ta - ble,

round about thy ta - ble.

round a-bout thy ta - ble,

a - bout thy ta - ble.

round a-bout thy ta - ble,

round a - bout thy ta - ble.

(2)

round a-bout thy ta-ble,

round a-bout thy ta-ble,

round a-bout thy ta - ble,

round a-bout thy ta - ble.

(3)

(4)

Lo, thus shall the



man be bless-ed, lo, thus shall the man be bless-ed that fear-eth

(5)

(6)

(7)

(I) ♩ for ♩♩ : R.C.M.1048, York.

(2) add.  for  : Ch.Ch.21.

(3) #: om. Durh. A. 4.

(4) G for A: Durh. A. 4.

(5) d_{-} for σ : R.C.M.1046.

(6) d for σ (tenor) : Ch.Ch.1001.

(7) \circ for $\text{♩} \cdot \text{♩}$ (bass) : Durh. A. 4.
E

FULL

Lo, thus shall the man

FULL

Lo, thus shall the man be

FULL

(1) (2) the Lord, that fear-eth the Lord, the Lord.

FULL

Lo, thus shall the man be

FULL

(4) Lo, thus shall the man be bless -

(5) FULL (6) Lo, thus shall the man be

(7)

— be bless-ed, lo, thus shall the man be — bless - ed that fear - eth, that fear - eth the

bless - ed that fear - eth the Lord, that

(8) (9)

bless - ed, lo, thus shall the man be — bless - ed that fear - eth the

(10) (11)

- ed, lo, thus shall the man be — bless - ed that fear - eth the

(13) (14)

bless - ed, lo, thus shall the man — be bless - ed that fear - eth

(1) A for ChCh.21, York. (2) \# : om. York. (3) B for Durh.C.4,5. (4) d for Ch.Ch.21. (5) o for d : York.
 (6) BB CD for d : York. (7) \# : om. Durh.C.1. (8) C for $\text{Durh.C.4,5, R.C.M.1049.}$ (9) d for o : R.C.M.1046, 1049.
 (10) -- -- for $\text{B.M.Add.30478, R.C.M.1049, 1050.}$ (11) d for d : York. (12) EEEE F\# DD CAB for $\text{B.M.Add.30478, R.C.M.1047, 1050;}$
 EEEE etc.: York (13) oo for o : Ch.Ch.21. (14) d d d d for d : Durh.C.16, R.C.M.1051, York.

[illegible]

out of Si-on shall so bless thee, that thou shalt

The Lord from out of Si-on shall so bless thee, that

(7)
Lord from out of Si-on shall so bless thee,

(1) oo for $\text{o} \text{—}$: Ch.Ch.21. (2) d_A for d d d : Durh.C.4,5. (3) H for $\text{o} \text{—}$: Ch.Ch.21. (4) $\text{d}_F \text{d}_E \text{d}_E$ for d d d : B.M.Add.30478, R.C.M.1047, 1050, York.
(5) H for $\text{o} \text{—}$: Ch.Ch.21. (6) H for $\text{o} \text{—}$: Ch.Ch.21. (7) add. h : R.C.M.1047.

see Je ru - sa - lem in pros - per - i - ty, Je - ru - sa - lem in prosper - i -
 thou shalt see Je - ru - sa - lem, Je - ru - sa - lem in pros - per - i -
 that thou shalt see Je - ru - sa - lem in pros - per - i -

-ty all thy life, thy life long:
 -ty all thy life long:
 Yea, that thou shalt see thy chil - dren's
 -ty all thy life long: Yea, that thou shalt see thy chil - dren's chil -
 Yea, that thou shalt see thy chil - dren's chil -

(1) BBA for dddd : R.C.M.1047, York.

(2) B for A: Durh.A.4.

(3) $\text{ED}\text{C}\sharp$ for dd : Durh.C.1, York.

(4) d for o : York.

(5) d for o : Durh.C.1, R.C.M.1048, York; \sharp : om. Durh.C.1.

(6) add. \sharp : R.C.M.1050, York.

[illegible]

- (1) ddd for $\text{dd} \circ$: R.C.M. 1046. (2) \circ for $\text{d} \cdot \text{d}$: R.C.M. 1046. (3) $\text{d} \text{—}$ for \circ : R.C.M. 1049. (4) dd for $\text{d} \cdot \text{d} \text{—}$: Durh. C. 16.
 (5) add. \sharp (bass): om. tenor: Durh. A. 5. (6) d for dd : Ch. Ch. 21, Durh. C. 1, York. (7) ddd for $\circ \circ$: R.C.M. 1046. (8) ddd for $\text{dd} \circ$: R.C.M. 1049.
 (9) \circ for dd : Ch. Ch. 21; $\text{d} \cdot \text{d}$: York.

(1) FULL

- on Is - - ra - el. Glo - ry be to the Fa - ther, and to the

- - on Is - ra - el. Glo - ry be to the Fa - - - ther, and

Is - ra - - el. Glo - ry be to the Fa - - ther, and to the

- on Is - - ra - el. Glo - ry be to the Fa - ther, and to the

- - - el. Glo - ry be to the Fa - ther, — and to the

(2)

Son, and to the Ho - - ly Ghost; As it was in

to the — Son, and to the — Ho - ly Ghost;

(3) Son, and to the Ho - ly Ghost; As it was in the

Son, and to the Ho - ly — Ghost; As it was in the — be -

Son, and — to — the Ho - ly Ghost; As it was in

(5)

(1) ♩ for ♩: Ch.Ch.21.

(2) ♩ for ♩: B.M.Add.30478.

(3) ♩ for ♩: R.C.M.1046.

(4) — AABG for — ♩: B.M.Add.30478, R.C.M.1047, 1050, York.

(5) ♩ for ♩: R.C.M.1051.

the be - gin - - ning, as — it was in the be - gin - - ning, is
 as it was in the be - gin - ning, is — now, and
 be - gin - ning, is — now, and ev - er shall
 - gin - ning, is — now, as it was in the be - gin - ning, is now,
 the be - gin - ning, is now,
 (5) (6)

(7) now, (8) and ev - er shall (9) be world with - out end, and
 and ev - er shall
 ev - er shall — be world with - out end,
 be world with - out end, world with - out end, with - out end, and
 (10) (11) is now,
 and ev - er shall be world with - out end,
 (12) (13) (14)

(1) add. ♯: R.C.M. 1048, York.

(2) d d for $\text{d} \cdot \text{d}$: Ch. Ch. 21.(3) $\text{d} \cdot \text{d} \cdot \text{d}$ for $\text{d} \cdot \text{d} \cdot \text{d}$: R.C.M. 1046, Durh. C. 4.(4) $\text{d} \cdot \text{d}$ for d : B.M. Add. 3047^s, R.C.M. 1047, 1050, York.

(5) add. ♯: Durh. A. 4.

(6) ♯: om. Durh. A. 4.

(7) add. ♯: R.C.M. 1048, York.

(8) $\text{d} \cdot \text{d} \cdot \text{d}$ for $\text{d} \cdot \text{d} \cdot \text{d}$: R.C.M. 1048.(9) $\text{d} \cdot \text{d}$ for d : R.C.M. 1048. (10) D C for d : Ch. Ch. 21.(11) E: B.M. Add. 3047^s.

(12) D for F(alto): Durh. A. 4.

(13) add. $\text{d} \cdot \text{d}$ (alto): Durh. A. 4.

(14) add. ♯ to G, om. ♯ to C: Durh. A. 4.

[illegible]

and ev - er shall be world with - out end. A -

end, (6) and ev - er shall be world with - out end. A -

and ev - er shall be world with - out end. A -

with - out end, and ev - er shall be world with - out end.

end, and ev - er shall be world with - out end. A - men. A -

(1) $\mathbb{Z} \oplus \mathbb{Z}$ for $\mathbb{Z} \oplus \mathbb{Z} \oplus \mathbb{Z} \oplus \mathbb{Z} : \text{ChCh. 21.}$

(2) ♩ for $\text{♩} \text{♩}$: Ch.Ch.21.

(3) A for C(bass):Durh.A.4.

(2) ♩ for ♩ : Ch.Ch.21. (3) A for C(bass):Durh.A.4. (4) ♩_{BA} for ♩ :Durh.C.1,R.C.M.1048,York.
 (6) ♩ for ♩ : Durh.C.4,R.C.M.1046.

(5) For variant ending see p. 169.

(6) — } for — : Durh.C.4, R.C.M.1046.

- men. A- - men. A- - men.

- men. A- - men. A- - men.

- men. A- - men. A- - men.

- men. A- - men. A- - men.

- men. A- - men. A- - men.

VARIANT ENDING OF ALL MSS. EXCEPT CH. CH. 21

MEDIUS
end. A - - men.

CONTRATENOR I
out end. A - - men.

CONTRATENOR II
with - out end. A - - men.

TENOR
with - out end. A - - men.

BASSUS
end. A - - men.

(1)

(2)

(1) #: om. Durh. C.1.

(2) ♯. ♯. ♯. for ♯. ♯. ♯. ; ♯ (alto): om. Durh. A.5.

DELIVER US

Ps CVI, 45, 46

FIRST PART

MEDIUS
(Treble)

CONTRATENOR
(Alto)

TENOR

BASSUS

De - liv - er us, O Lord our God, de - liv - er us, O Lord our God,

Lord our God, O Lord our God, de - liv - er us, O Lord our God, de - liv - er us, O Lord our God,

Lord our God, de - liv - er us, O Lord our God, and gath - er us from a-mong the hea - then, the hea - then:

God, de - liv - er us, O Lord our God, and gath - er us from a-mong the hea - then, the

O Lord our God, and gath - er us from a-mong the hea - then:

God. O Lord our God, and gath - er us from a-mong the hea - then:

that we may give thanks, that we may give thanks un - to thy Name, thy ho - ly

— hea-then: that we may give thanks, that we may give thanks un-to thy ho - ly

that we may give thanks, that we may give thanks un - to thy ho - ly Name, thy ho - ly

— that we may give thanks, that we may give thanks, that we may give thanks un-to thy ho - ly

Name, and make our boast of thy praise, and make our boast of thy praise.
 Name, and make our boast of thy praise, and make our boast of thy praise.
 Name and make our boast of thy praise, and make our boast of thy praise.
 Name, and make our boast of thy praise.

BLESSED BE THE LORD GOD

SECOND PART

MEDIUS
 (Treble)
CONTRATENOR
 (Alto)
TENOR
BASSUS

Bless-ed be the Lord God of Is-ra-el from ev-er-
 Bless-ed be the Lord God of Is-ra-el from ev-er-last-
 Bless-ed be the Lord God of Is-ra-el from ev-er-last-ing, from
 Bless-ed be the Lord God of Is-ra-el from ev-er-last-ing,

-last-ing, from ev-er-last-ing, from ev-er-last-ing, from ev-er-
 -ing, from ev-er-last-ing, from ev-er-last-ing, from ev-er-
 ev-er-last-ing, from ev-er-last-ing, from ev-er-last-ing, from ev-er-
 from ev-er-last-ing, from ev-er-last-ing, from ev-er-

-last-ing, from ev-er-last-ing, ev-er-last-ing, and world with-
 -last-ing, from ev-er-last-ing, from ev-er-last-
 -last-ing, from ev-er-last-ing, and world with-out end, and world with-
 -last-ing, from ev-er-last-ing, and world with-out end,

[illegible]

(1) \widehat{nn} for $n \in \mathbb{O}$: York. (2) \widehat{nn} for $n \in \mathbb{N}$: York. (3) \widehat{nn} for $n \in \mathbb{Y}$: York. (4) \widehat{dd} for $d \in \mathbb{O}$: R.C.M.1050 only. (5) \widehat{dd} below : R.C.M.1050.

GLORIOUS AND POWERFUL GOD

VERSE

VERSE

VERSE

VERSE

BASSUS

ORGAN

Glo - ri - ous and

(1) (2)

power- ful — God, we un-der-stand Thy dwelling is on high, Above the

(3) (4) (5) (6) (7)

For MSS. etc. see p. xxxii (1) add. B \flat : Ely 1, 4. (2) add. F \sharp E D (alto): Ely 1, 4; \sharp : om. Ely 4. (3) $\frac{G}{F} \frac{E}{F}$ for $\frac{G}{F} \frac{E}{F}$: R.C.M. 1051; York; add. \sharp to F: York.
 (4) bass as voice part: Ely 4. (5) add. \sharp : Ely 1, Durh. A. 2. (6) \sharp tenor: om. Durh. A. 2; A for F: Ely 1, 4. (7) add. B \flat (alto): Ely 1, 4.

CONTRATENOR VERSE

(1)

Thou dwell'st not in stone tem-ples made with hands, But

(2) (3)

star-ry sky.

(4)

(5) (6) (7) (8)

in the flesh hearts of the sons of men To dwell is thy de-light, Near hand.

(9)

To dwell is thy de - light, Near

(10) (11)

(1) \circ for \circ : Durh.C.4.(2) add $\sharp\sharp$ above: B.M.Add.17784.(3) add \flat below: B.M.Add.17784.(4) \circ \flat for $\sharp\sharp$: Ely 1,4.(5) $\sharp\sharp$ for $\sharp\sharp$: Durh.C.4, R.C.M.1046, York.(6) add \sharp : Durh.C.4, R.C.M.1046.(7) \circ for \circ : Durh.C.4.(8) add \flat : R.C.M.1046, York.(9) add \sharp : B.M.Add.17784, R.C.M.1051, York.

(10) D for C: Tenb.791, Durh.A.2.

(11) add \sharp to F: Ely 1,4; Eb: Tenb.791 only.

FULL(I) MEDIUS

Thou dwell'st not in stone tem - ples made with

FULL CONTRATENOR I

Thou dwell'st not in stone tem ples made with

(2) FULL CONTRATENOR II

— though out of sight. Thou dwell'st not in stone tem - ples made with

FULL TENOR

Thou dwell'st not in stone — tem - ples made with

FULL BASSUS

hand though out of sight. Thou dwell'st not in stone tem - ples made with

(4)

hands, But in the flesh hearts of the sons of men

hands, But in the flesh hearts — of the sons of —

hands, But in the flesh hearts of the sons of

hands, But in the — flesh hearts of — the sons of

hands, But in the flesh hearts of the sons of men

(1) For variant of this section see p. 187.

(2) add. B_b : Durh.C.4; B_b only: Durh.C.5.(3) add. B_b : Ch.Ch.21.(4) B_b : om. Durh.A.2.

To dwell is thy de-light, Near hand though out of sight.

men To dwell is thy de-light, Near hand though out of sight.

men To dwell is thy de-light, Near hand though out of sight.

men To dwell is thy de-light, Near hand though out of sight.

To dwell is thy de-light, Near hand though out of sight.

VERSE

VERSE

VERSE

VERSE

VERSE

We give of thine own hand,

We give of thine own

(1) add. ♯: Ch.Ch. 21.

(2) ♭ for ♭: Ch.Ch. 21, York.

(3) $\frac{d}{C} \frac{d}{D} \frac{d}{E} \frac{d}{B}$ for $\circ \circ$ (alto): Ely 1, 4.

(4) ♯: om. Ely 4.

thy— ac - cept - a - ti - on Is ve - ry life and blood

hand, thy ac - cept - a - ti - on Is ve - ry life and blood

(1) (2)

(3) (4) (5)

To all ac - tions good: When - ev - er here or hence our sup - pli - ca - ti -

To all ac-tions good: When - ev - er here or hence our sup - pli -

(6) (7)

(8) (9) (10)

(1) \flat : om. Durh. C.16.(2) \circ for \equiv : Durh. C.16, R.C.M.1051, York, B.M. Add.17784.

(3) B for C: Tenb.791.

(4) add. \flat : Ely 1,4.(5) \flat for \sharp (alto): Ely 1; \sharp : om. Durh. A.2.(6) \sharp for \flat : R.C.M.1046, York.(7) \flat for \sharp : Ch.Ch.21, York, B.M. Add.17784.(8) \sharp for \flat : Ely 1,4.(9) add. \flat : Durh. A.2.(10) \flat for \circ : Ely 1,4.

- on From pure and with un - feign - ed hearts to thee as -

(1) (2) (3) (4) (5) (6)

- cend, Be pres - ent, with thy grace, Shew us thy lov - ing

(7) (8) (9)

(1) add. ♯: R.C.M. 1046, York. (2) $\frac{d}{E\flat}$ for $\frac{d}{d}$: R.C.M. 1046, York. (3) add. ♭: Ch.Ch. 21. (4) ♭: om. York. (5) add. ♯: Ely 1, 4.
 (6) $\frac{d}{F}$ for $\frac{d}{d}$: Ely 1, 4. (7) ♭: om. York. (8) $\frac{d}{G\ G\ A}$ for $\frac{d}{o}$ (bass): Ely 1, 4. (9) $\frac{d}{A\ B}$ for $\frac{d}{A}$: Ely 1, 4.

(1)

FULL

From

FULL

From pure and

FULL

thy lov-ing face, thy lov-ing face. From pure and with un-feign-ed

FULL

From pure and with un-feign-ed

FULL

face, thy lov-ing face, thy lov-ing face. From pure and

(2)

pure and with un-feign-ed hearts to thee as-cend, Be

with un-feign-ed hearts, Be pres-ent with thy

hearts to thee as-cend, Be pres-ent with thy grace,

hearts to thee as-cend, Be present with thy grace, Shew

with un-feign-ed hearts to thee as-cend, Be pres-ent with thy

(1) For variant of this section see p. 188.

(2) add. EFG (tenor): Ely 1, 4.

pres - ent with thy grace, Shew us thy lov - ing face.

grace, Shew us thy lov-ing face, thy lov-ing face, thy lov-ing face.

with thy grace, Shew us thy lov-ing face, thy lov-ing face.

us thy lov-ing face, thy lov-ing face, Shew us thy lov - ing face.

grace, Shew us thy lov-ing face, Shew us thy lov-ing face.

VERSE O down on us, O down on us full showers of mer - -

VERSE (1) O down on us, full showers of mer - - cy

(2) (3) (4) (5)

(1) G F \# G for C Ch. 21 . (2) C for A (alto, bass): Ely 1, 4. (3) B for D : Durh. A. 2. (4) B for D : Durh. A. 2, Ely 1, 4; add. B : Ely 1, 4.

(5) C BC for D (alto): Ely 1, 4.

cy send; Let thy love's burn-ing beams Dry up all our sins, our sins'

send; Let thy love's burn-ing beams Dry up all, dry up all — our sins' streams.

streams. A - rise, O Lord, and come in - to thy rest.

A - rise, O Lord, and come in-to thy rest. Both now and

(1) \flat : om. York.(2) \flat : om. York; \sharp : B.M.Add.17754.(3) \sharp for \flat : Ely 1.(4) \flat : om. Durh.A.2, Ely 4; add. \sharp : Ely 1.(5) add. \flat : Durh.A.2; add. \sharp : Ely 1.(6) add. \sharp (alto): Ely 1, 4; \flat for \sharp : Ely 4.(7) add. \flat : Ch.Ch. 21.(8) \sharp for \flat : Durh.C.16, R.C.M.1051, York, P.M.Add.17784.(9) \sharp for \flat : Ely 1, 4.

Both now and ev - er-more thy Name be blest: Foun-der and foun -

ev - er - more thy Name be blest: Foun-der and foun - da - ti-on,

- da - ti-on Of end-less hab-it - a - ti - on, Foun - der and foun - da - ti-on Of end -

Foun - der and foun - da - ti - on Of end-less hab-it -

- (1) ♩ for ♩ : Ch.Ch.21. (2) add. ♩ : R.C.M.1046, York. (3) ♩ for ♩ : Durh.C.16, R.C.M.1051, York, B.M.Add.17784. (4) add. ♯ to G: Durh.A.2.
 (5) FGE for ♩ : Ely 1,4. (6) alto as voice part: Ely 1,4. (7) — for ♩ (alto): Ely 1,4. (8) ♩ for ♩ : bis Ely 1,4. (9) ♩ for ♩ : R.C.M.1046, York.
 (10) ♩ for ♩ : Ch.Ch.21, R.C.M.1046, York. (11) ♭ : om. York. (12) ♩ for ♩ : Durh.C.16, R.C.M.1051, York, B.M.Add.17784.
 (13) ♩ : B.M.Add.17784. (14) ♭ : om. Durh.C.16, York. (15) add. ♩ to E: Durh.A.2; add. ♭ : Ely 1,4.

(1) FULL

O down on us, O down on us

FULL

O down on us,

(2) FULL

-less hab-it-a-ti-on. O down on us, O down on

FULL

O down on us, O down on

FULL

O down on us

-a-ti-on..

full showers of mer - - cy, mer - cy send; Let thy

O down on us full showers of mer-cy send; Let thy love's

us full showers of mer - cy send; Let thy

us full showers of mer - cy, of mer-cy send; Let thy love's

full showers of mer - - cy send; Let thy love's

(1) For variant of this section see p. 189.

(2) dd for $\text{d} \cdot \text{d}$; Ch.Ch. 21.

love's burn - ing beams Dry up all our sins' streams.

burn - ing beams Dry up all our sins, our sins' streams.

love's burn - ing beams Dry up all our sins, our sins' streams.

burn - ing beams Dry up all our sins' streams. A -

burn - ing beams Dry up all, dry up all our sins' streams. A -

A - rise, O Lord, and come in - to thy

A - rise, O Lord, and come in - to thy

A - rise, O Lord, and come in - to thy rest.

-rise, O Lord, and come in - to thy rest, thy rest.

-rise, O Lord, and come in - to thy rest. Both

rest. Both now and ev - er - more thy Name be blest:

rest. Both now and ev - er - more thy Name be

Both now and ev - er - more thy Name be blest:

Both now and ev - er - more thy Name be blest,

now and ev - er - more thy Name be blest:

Foun - der and foun - da - ti - on Of end - less

blest:

(1) Foun - der and foun - da - ti - on Of end - less (2) hab - it - a -

be blest: Foun - der and foun - da - ti - on Of end - less hab - it -

Foun - der and foun - da - ti - on,

Foun - der and foun - da - ti - on Of end - less hab - it -

(1) ♯♯ for ♯♯: Ch. Ch. 21.

(2) add. ♯: Ch. Ch. 21.

hab - it - a - - ti - on, Of end - less — hab - it - a - -

Foun - der and foun - da - ti - on Of end - less hab - it - a - - ti -

- ti - on, Of end - less, end - less hab - it -

- a - ti - on, Foun - der and foun - da - ti - on Of end - less hab - it -

Foun - der and foun - da - ti - on Of end - less hab - it - a - -

- ti - on. A - - men.

- on. A - - men. A - - men.

- a - ti - on. A - - men.

- a - ti - on. A - - men.

- ti - on. A - - men.

VARIANT OF CHORUS ON PAGE 175.

DURHAM, PETERHOUSE, R.C.M. 1045-1051, YORK., ETC.

MEDIUS

CONTRATENOR

TENOR (4) (5) (6) (7) (8)

BASSUS

(9)

(10) (11) (12)

(13) (14) (15)

(16) (17) (18) (19) (20) (21)

(22) (23) (24) (25)

Thou dwell'st not in stone tem - ples made with hands, But in the flesh hearts of the

Thou dwell'st not in stone temples made with hands, But in the flesh hearts

Thou dwell'st not in stone tem - ples made with hands, But in the — flesh hearts of

Thou dwell'st not in stone tem - ples made with hands, But in the flesh hearts of the

sons of men To dwell is thy de - light, Near hand though out — of sight.

of the sons of men To dwell is thy de - light, Near hand — though out of sight.

the sons of men To dwell is thy de - light, Near hand though out of sight.

sons of men To dwell is thy de - light, Near hand though out of sight.

- (1) om for o : Durh.C.6, R.C.M.1046, York. (2) \flat : om. Durh.C.10. (3) DA for d : Durh.C.6. (4) \flat : om. Durh.C.11.
 (5) \flat : om. Durh.C.11, Wimb. (6) add. \sharp : Durh.C.10, 11, 14, B.M.Add.30478, Pet.43, R.C.M.1047, 1050, York. (7) dd for o : Wimb. (8) BA for d : York.
 (9) dd for d : Pet.37, 38. (10) add. G (treble): Durh.A.2. (11) add. B (treble): Durh.A.2. (12) EA for dd : Ely 1.
 (13) dd for d : R.C.M.1045, 1048, York. (14) d for d : Durh.C.1. (15) dd for dd : Pet.44, 45. (16) add. \sharp : Durh.C.2, 3, 4, 5, 6, R.C.M.1046, 1049, York.
 (17) om for d : Durh.C.6. (18) dd for dd : Durh.C.6. (19) add. \flat : R.C.M.1046. (20) dd for dd : R.C.M.1046. (21) add. G : Durh.C.2, 3, 4; G only: York.
 (22) dd for d : R.C.M.1047, 1050, York. (23) \sharp : om. Pet.37, 38. (24) add. \sharp : Ely 1, 4; \flat to E : Tenb.791, only. (25) \sharp : om. Durh.A.2.

MEDIUS

(1)

From pure and with un-feign-ed hearts to thee —

CONTRATENOR

(2)

From pure and with un-feign-ed hearts to thee as-cend, Be pres-ent

TENOR

(4)

From pure and with un-feign-

(5)

-ed hearts to

(6)

thee as-cend,

BASSUS

(7)

From pure and with un-feign-ed hearts to thee as-cend, Be

(8)

(9)

(10)

(11)

as-cend, Be pres-ent with thy grace, Shew us thy lov-ing face.

(12)

(13)

with thy grace, Shew us thy loving face, shew us thy lov-ing face, thy loving face.

(14)

(15)

(16)(17)

(18)

Be pres-ent with thy grace, Shew us thy loving, loving face, thy loving face.

(19)

(20)

pres-ent with thy grace, Shew us thy loving face, thy loving face, thy loving face.

(21)

(22)

(23)

- (1) G: Durh.C.1. (2) add. ♯: R.C.M.1046, York. (3) ACC B G D for d d d d d : Durh.C.6, R.C.M.1046, 1049, York.
- (4) ♭: om. York; add. ♯: R.C.M.1050. (5) A: Pet.43. (6) o o for o o : R.C.M.1047, 1050, York. (7) o for o : Pet.37, 38.
- (8) ♯: om. Tenb.791, Durh.A.2. (9) add. D G (tenor): Ely 1, 4. (10) AF for d : Ely 1, 4. (11) BFF for d d d : Durh.C.1, Pet.44, 45.
- (12) A for d : then as tenor: Durh.C.6, R.C.M.1046, 1049, York. (13) D: Durh.C.2. (14) these six notes a third higher, add. ♭ to E (om. R.C.M.1047): R.C.M.1047, 1050, York. (15) d d d for d d d : R.C.M.1047, 1050, York. (16) d for d d d : Wimb. (17) $\text{F C C C D E G F E D D}$ for d d d d : etc. R.C.M.1047, 1050, York; C D for C C D : R.C.M.1047. (18) o for d d : Durh.C.12; d for d d : Wimb. (19) d for d d : Pet.37, 38, B.M.Add 17784, R.C.M.1051, York.
- (20) ♭: om. Pet.37. (21) BFF for d : Ely 1, 4. (22) F F E E D \# for A A G G F \# : Tenb.791; add. C C D E F G (tenor): Ely 1, 4. (23) D C for A : Ely 1; D for A: Ely 4.

VARIANT OF CHORUS ON PAGE 183

DURHAM, PETERHOUSE, R.C.M. 1045-1051, YORK, ETC

MEDIUS (1)
O down on us, O down on us full showers of mer-

CONTRATENOR (2) (3) (4)
O down on us, O down on us full showers of

TENOR (5) (6)
O down on us, O down on us full showers of

BASSUS (7) (8) (9)
O down on us full showers of mer-

(10) (11)

-cy, mer-cy send, Let thy love's burn-ing beams Dry up all our

mer-cy send, Let thy love's burn-ing beams Dry up all our sins; our

mer-cy send, mer-cy send, Let thy love's burn-ing beams Dry up all our sins; our

-cy send, Let thy love's burn-ing beams Dry up all, dry up all our sins'

(12) (13) (14) (15) (16) (17) (18) (19) (20)

- (1) d for o : Durh.C.1. (2) d for o : Durh.C.5. (3) a : om. Durh.C.6. (4) d for o : Durh.C.5. (5) d for o : Pet.43.
 (6) add. b : Durh.C.10. (7) rest: om. Durh.C.16. (8) b : om. Pet.37,38. (9) add. b : B.M.Add.17784. (10) o for a (alto, bass): Ely 1,4.
 (11) B for D: Ely 1,4. (12) d for d : Durh.C.6. (13) g for g : Pet.43. (14) g A for d : York. (15) b : om. York. (16) b : om. Durh.C.16.
 (17) a for B : Ely 1. (18) add. b : Durh. A.2; add. b : Ely 1. (19) add. b : Ely 1. (20) D E b for d (alto): Ely 1.

— sins' streams. A - rise, O Lord, and come in - to thy rest.

sins' streams. A - rise, O Lord, and come in - to thy rest.

sins' streams. A - rise, O Lord, and come in - to thy rest.

sins' streams. A - rise, O Lord, and come in - to thy rest.

streams. A - rise, O Lord, and come in - to thy rest. Both

Both

rest. Both now and ev - er - more thy Name be blest:

Both now and ev - er - more thy Name be blest:

Both now and ev - er - more thy Name be blest: Foun-der and foun-da-ti-on Of endless

now and ev - er - more thy Name be blest:

now and ev - er - more thy Name be blest: Foun-der and foun-da-ti-on,

- (1) ♩ for ♩ : Pet. 44, 45. (2) ♩ for ♩ : Pet. 44, 45. (3) ♩ for ♩ : Durh. C. 2, 3, 4, 5. (4) ♩ om. Durh. C. 3. (5) ♩ om. Durh. C. 16, Pet. 37.
 (6) ♩ for ♩ : Durh. C. 16. (7) ♩ for ♩ : Ely 1, 4. (8) ♩ for ♩ : Durh. C. 6. (9) add. ♩ : Durh. C. 4. (10) ♩ om. Durh. C. 6.
 (11) Ct. ii: Durh. C. 3, 4, 5 only. (12) ♩ for ♩ : Durh. C. 3, 4, 5. (13) ♩ for ♩ : Durh. C. 4, 5. (14) ♩ for ♩ : Wimb.
 (15) ♩ for ♩ : R. C. M. 1051, York. (16) ♩ B. M. Add. 17784. (17) tenor as voice part: Ely 1. (18) alto as voice part: Ely 1, 4.
 (19) ♩ for ♩ : Ely 1.

(1) Foun - der and foun - da - ti - on, foun - da - ti - on (3) Of
 (2) Foun - der and foun - da - ti - on Of end - less
 (4) hab - it - a - ti - on, of end - less
 (5) Foun - der and foun - da - ti - on Of end - less hab - it - a - ti - on, foun - der and foun - da - ti - on
 (6) Foun - der and foun - da - ti - on Of

end - less hab - it - a - ti - on. A - men. A - men.

hab - it - a - ti - on. A - men. A - men.

hab - it - a - ti - on. A - men. A - men.

- on of end - less hab - it - a - ti - on. A - men.

end - less hab - it - a - ti - on. A - men.

(14) (15) (16) (17)

VARIANT OF AMEN: ELY I.

VARIANT OF AMEN: ELY I. (I)

The musical score is written on three staves. The top staff is a treble clef, the middle is an alto clef, and the bottom is a bass clef. The music is in 4/4 time. The key signature has one flat (B-flat). The score begins with a double bar line. The first staff has a treble clef and a key signature of one flat. The second staff has an alto clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The music is written in a style that suggests it is a variant of a hymn tune. The score ends with a double bar line.

(I) B for G (tenor) : Ely 1.

- (1) ♯ for ♯: Durh.C.1. (2) ♯ for ♯: Durh.C.6. (3) ♯: Durh.C.6 only. (4) add. ♯: Durh.C.3. (5) B: Pet. 43.
 (6) add. ♯: Durh.A.2. (7) F♯ for ♯: York. (8) ♯ for ♯: Durh.C.6. (9) ♯: om. Durh.C.4,5. (10) ♯: om. Pet. 37,38, R.C.M. 1051.
 (11) ♯: om. R.C.M. 1051. (12) ♯: om. Pet. 37,38. (13) ♯ below: B.M. Add. 17784. (14) ♯ as voice part: Ely 14. (15) add. ♯: Durh.A.2.
 (16) add. ♯ (bass): Ely. (17) ♯: om. Ely 4.

GRANT HOLY TRINITY

VERSE

CONTRATENOR (Alto)

ORGAN

Grant, Ho - ly Tri - ni - ty,

Grant, Ho - ly Tri - ni - ty, that thy ser - vant Charles our King may ev - er - more re -

(1)

FULL MEDIUS

FULL CONTRATENOR I

FULL CONTRATENOR II

FULL TENOR

FULL BASSUS

-jice, re - jice in thee;

Grant, Ho - ly Tri - ni - ty, that thy ser - vant

Grant, Ho - ly Tri - ni - ty, Tri - ni - ty, that

Grant, Ho - ly Tri - ni - ty, that thy ser - vant Charles

Grant, Ho - ly Tri - ni - ty, that thy ser - vant

-vant Charles our King may ever more re- (1) joice in thee; VERSE CONTRATENOR

Charles our King (2) may ev - er - more (3) re - joice in thee; (4)

thy ser-vant Charles our King (5) may ever more re-joice in thee;

our King may ev - er - more re - joice in thee; (6)

Charles our King may ev - er more re - joice in thee; (8)

Give him ma-ny hap-py, hap - py — years on earth, give him ma-ny hap-py

years on earth, en - due him with all heaven - ly gra - ces, and

ev-er-last-ing-ly re-ward him, and ev-er-last-ing-ly re-ward him through thy mer - cy;

(1) \circ for $\dot{d}\dot{d}$: Durh.C.3. (2) \circ for $\dot{d}\dot{d}$: Durh.C.27. (3) ♪ for \dot{d} : Durh.C.7. (4) \sharp : om. Durh.C.4. (5) ♩ for \dot{d} : Durh.C.14, B.M.Add.30478.

(6) \circ : om. Durh.C.16. (7) \sharp : om. Durh.A.4. (8) \sharp : om. Durh.A.4.

FULL

And ev - er - last-ing - ly re - ward - him, and ev - er - last-ing - ly re - ward him

FULL

And ev - er - last-ing - ly re - ward him, ev - er - last - ing - ly re

FULL (1)

And ev - er - last-ing - ly re - ward him through thy mer -

FULL

And ev - er - last - ing - ly re - ward him through thy mer - cy, through thy mer -

FULL (2) (3)

And ev - er - last-ing - ly re - ward him, and ev - er - last - ing - ly re -

(4) (5)

through thy mer - cy,

ward him, ev - er - last - ing - ly re - ward him through thy mer - cy,

VERSE CONTRATENOR

Who dost live, who dost live and gov - ern

- cy, through thy mer - cy,

- cy, through thy mer - cy,

(6)

- ward him through thy mer - cy,

(7)

(1) D: Durh. C.4.

(2) C: Durh. C.16.

(3) F: Durh. C.16.

(4) $\text{d.} \text{d.} \text{d.}$ for $\text{d.} \text{d.}$: Durh. A.4.(5) add. \sharp : Ch.Ch.1001, Durh. A.4.(6) m for o : Durh. C.16.(7) \sharp : om. Ch.Ch.1001, Durh. A.4.

all things, dost live and gov-ern all things, who dost live, who dost live and govern all things,

world with-out end. A - men. Who dost live and gov-ern all things, all things, who dost

things, who dost live and gov-ern, and gov-ern all things, who dost live and gov-ern all things, gov-ern all things, live and gov-ern all things, all things, who dost live and

(1) ddd (treble) ddd (alto): Durh.A.4. (2) add \sharp (bass): Cl.Ch.1001. (3) doddo (alto): om.Ch.Ch.1001, Durh.A.4. (4) add \sharp : Lamb. (5) add \flat : Durh.C.1.

all things, whodost live and govern all things, world with out end. gov - ern all things, and gov - ern all things, world

things, world with-out end. A - men. A - men. without end. A - men. A - men. A - men. things, world with-out end. A - men. A - men. A - men. world with-out end. A - men. A - men. A - men. with - out end, with - out end. A - men. A - men.

(1) \circ : om. Durh.C.2; add. \circ redundant: Durh.C.4. (2) C: Durh.C.9,14, B.M.Add.30478. (3) add. D below: Lamb., St Johns.

GREAT KING OF GODS

CONTRATENOR
(Alto)

(I) VERSE

(I) VERSE

VERSE

(I) VERSE

(I) VERSE

Great King of gods, whose gra-cious hand hath led

FULL MEDIUS

Great King of
FULL CONTRATENOR I

Great King of
FULL CONTRATENOR II

Our sa - cred sove-reign head Un - to the place where all our bliss was bred.

Great King of
FULL TENOR

Great King of
FULL BASSUS

Great King of

gods, whose gra - cious hand hath led Our sacred sove-reign head Un - to the place where

gods, whose gracious hand hath led Oursa - cred sovereign head Un - to the place where

gods, whose gra - cious hand hath led Our sacred sove - reign head Un-to the—

gods, whose gra - cious hand hath led Un - to the placewhereall our bliss was—bred, un -

gods, whose gra - cious hand hath led Our sa - cred sovereign head Un - to the place where all our bliss was

all our bliss, our bliss was bred, was bred.

all our bliss was bred, where all our bliss was bred.

place where all our bliss, our bliss was bred.

-to the place where all our bliss was bred.

bred, where all — our bliss was bred.

VERSE

VERSE

And send thine an-gels to his blessed side,

VERSE

VERSE

VERSE

And bid them there a-bide, To be at once his guard-ian, to be at once his guard-ian and —

FULL

And send thine an - gels to his bless - ed side, And bid them

FULL

— his guide. And send thine an-gels to his bless - ed side, And bid them

FULL

And send thine an - gels to his bless - ed side, And bid them

FULL

And send thine an - gels to his bless-ed side, And bid them there —

And send thine an - gels to his bless-ed side, And bid them

there a - bide, To be at once his guard - ian and his guide, his

there a - bide, To be at once his guard - ian and his

there a-bide, To be at once his guard - ian, to be at once his guard

a - bide, To be at once his guard-ian, to be at once his

there a - bide, To be at once his guard - ian and his guide, his

[illegible]

(1)

all glo-rious be his days, And prospering all his ways Late add thy

all glo - rious be his days, And prospering all his ways

last crown to his peace and praise, late add thy last crown to his peace.

Late add thy last crown to his peace and praise,

— and praise, add thy last crown to his peace and praise.

late add thy last crown to his peace and praise.

Dear be his life, Dear be his life, dear Dear be his life,

Dear be his life, all glorious be his days, And prospering all his

Dear be his life, all glo - ri - ous be his days, And prospering all his

dear be his life, all glorious be his days, his days, And prospering all his

be his life, all glo - ri - ous be his days, And prospering all his

dear be his life, all glo - ri - ous be his days, And prospering all his

ways Late add thy last crown to his peace and praise. And when he hath out-lived

— lived the world's long date Let thy last change trans-late His liv - ing

— the world's long date Let thy last change trans-late His liv - ing flesh,

trans-late his liv-ing flesh to thy ce-les-tial state. And when he hath out-liv-ed the flesh, his liv-ing flesh to thy ce-les-tial state. And when he hath out-liv-ed the flesh, his liv-ing flesh to thy ce-les-tial state. And when he hath out-liv-ed the flesh, his liv-ing flesh to thy ce-les-tial state. And when he hath out-liv-ed the flesh, his liv-ing flesh to thy ce-les-tial state.

-lived the world's long date Let thy last change trans-late,
 -lived the world's long date, the world's long date Let thy last change trans-late,
 -world's long date, the world's long date Let thy last change, thy last change
 -lived the world's long date, the world's long date Let thy last change trans -
 - lived the world's long date Let thy last change trans-late His

trans-late His liv-ing flesh, trans-late his liv-ing flesh to
 trans-late His liv-ing flesh to thy ce-les-tial state, his
 - trans-late His liv-ing flesh, his liv-ing flesh to thy
 -late His liv-ing flesh to thy ce-les-ti-al state, his liv -
 liv-ing flesh to thy ce-les-tial state, his liv-ing flesh to thy ce-

thy ce-les-ti-al state. A - men. A - men.
 liv-ing flesh to thy ce-les-tial state. A - men. A - men.
 ce-les-tial state, to thy ce-les-tial state. A - men. A - men.
 -ing flesh to thy ce-les-tial state. A - men.
 -les-ti-al state. A - men. A - men.

(1) ♩ for ♩ : Ch. Ch. 21.

HAVE MERCY UPON ME

MEDIUS
(Treble)

CONTRATENOR
(Alto)

ORGAN

VERSE

Have mer - cy up-on

Have mer - cy up-on me, O ——— God, up-on me, O—

FULL

me, O ——— God. Have mer - cy up - on me, O ——— God.

FULL

God. Have mer - cy up - on me, O God.

FULL TENORI

Have mer - cy up - on me, O ——— God.

FULL TENORII

Have mer - cy up - on me, O ——— God.

FULL BASSUS

Have mer - cy up - on me, O ——— God.

VERSE

Have mer-cy up-on me, O — God, af-ter thy great good - - ness.

FULL

Have mer - cy up-

FULL

Have mer - cy up-

FULL

Have mer-cy up-on

FULL

Have mer - cy up-

FULL

Have mer - cy up-

- on me, — O — God, af - ter thy great

- on me, O — God,

me, — O — God, O God, af -

- on me, O — God, af - ter thy great good - ness, —

- on me, O — God, af - ter thy great good - -

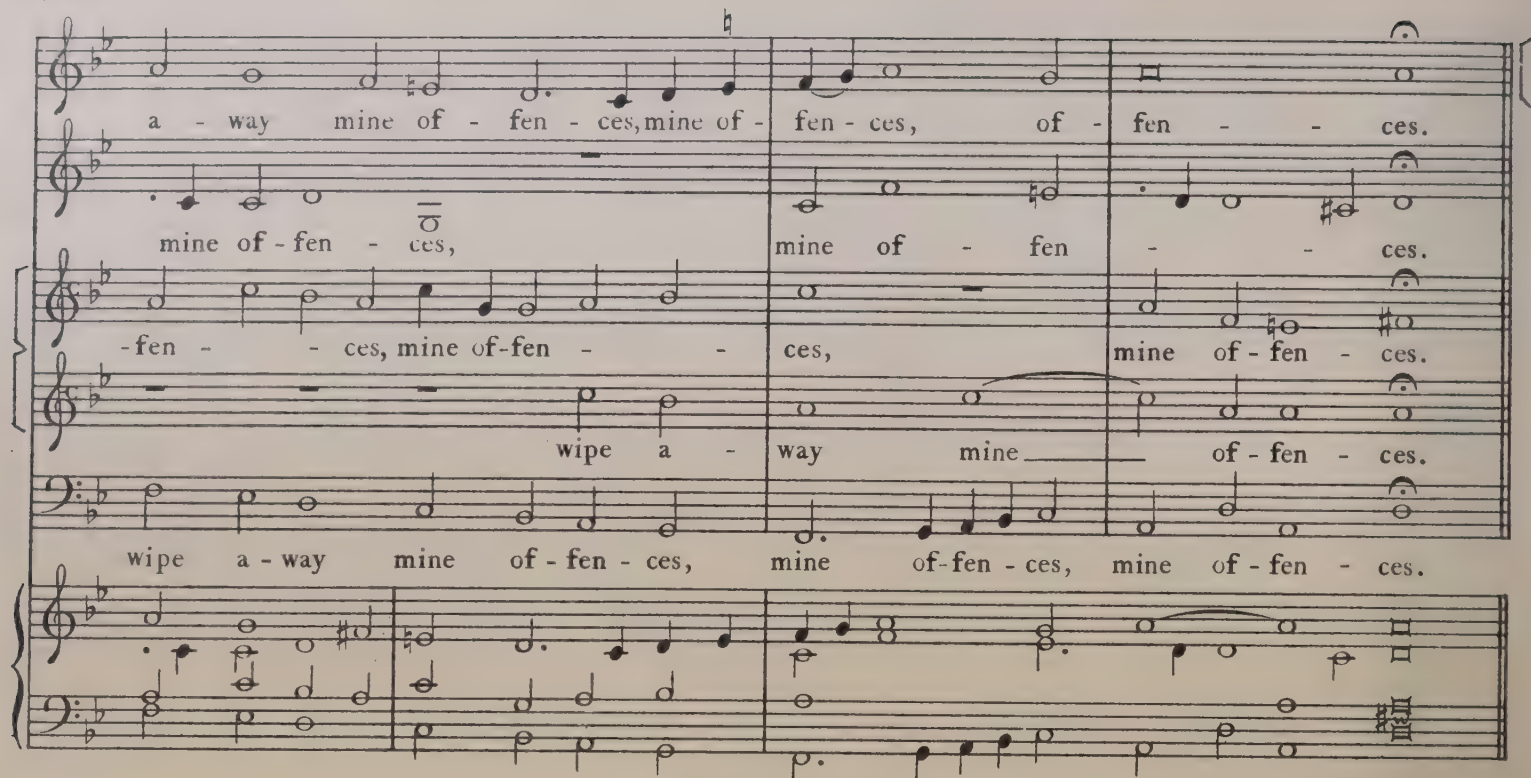
(I) \circ for δ : Durh. C. 10, 11, B.M. Add. 30478.

VERSE MEDIUS

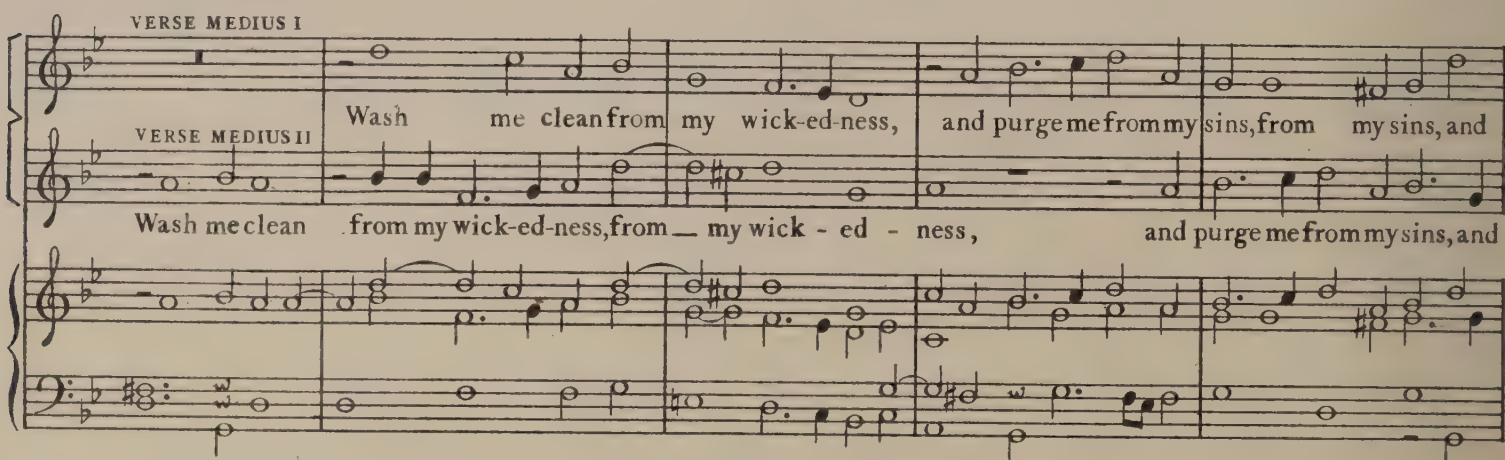
good - ness, thy great good - ness: And ac-cord-ing to the mul-ti-tude of thy
 af - ter thy great good - ness:
 - terthy great good - ness:
 thy great good - ness:
 - ness, af - terthy great good - ness:

mer - cies wipe a - way mine of - fen - ces, a - way mine of - fen - ces.

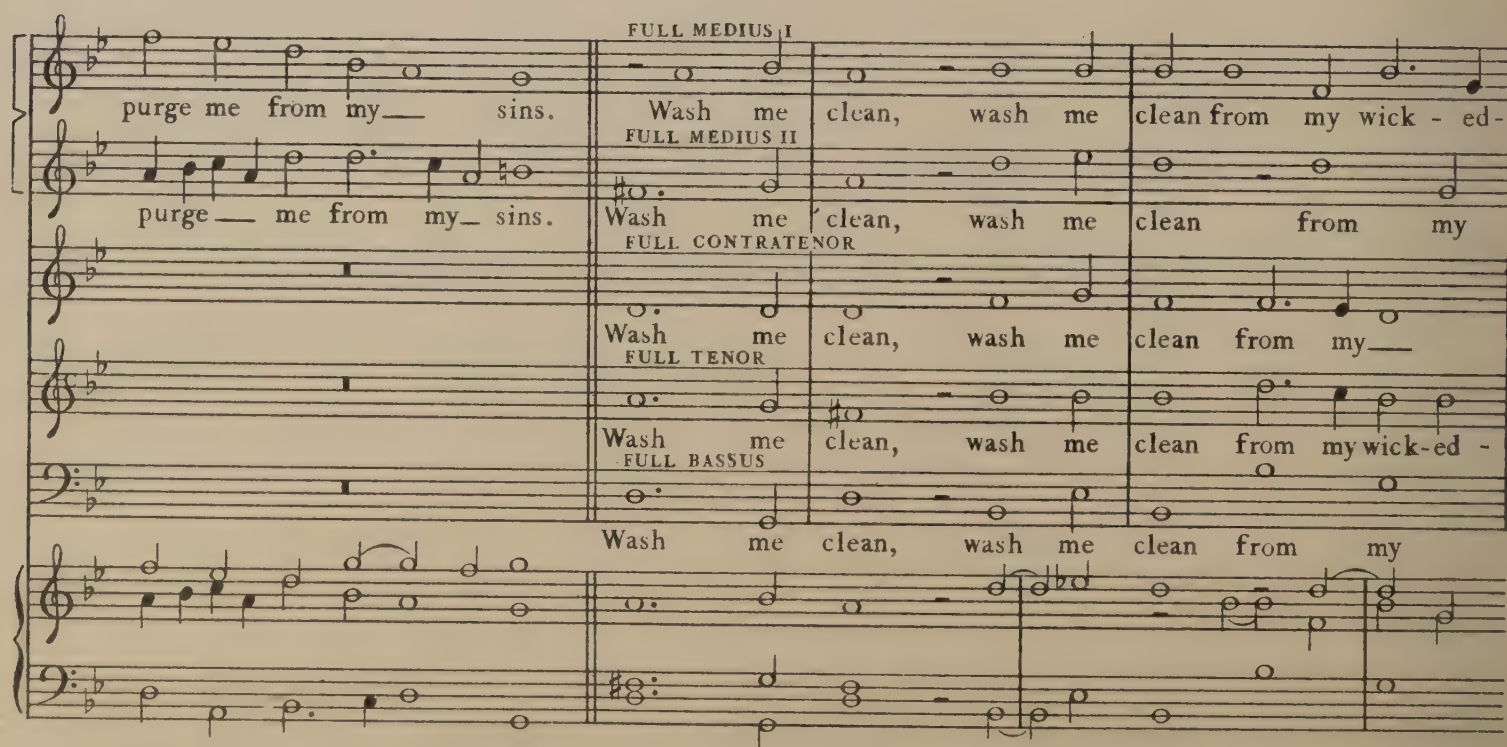
And ac - cord - ing to the mul - ti - tude of thy mer - cies wipe a - way, wipe
 And ac - cord - ing to the mul - ti - tude of thy mer - cies wipe a - way
 And ac - cord - ing to the mul - ti - tude of thy mer - cies wipe a - way mine of -
 And accord-ing to the mul - ti - tude of thy mer - cies
 And ac - cord - ing to the mul - ti - tude of thy mer - cies wipe a - way,



a - way mine of - fen - ces, mine of - fen - ces, of - fen - ces.
 mine of - fen - ces,
 - fen - ces, mine of - fen - ces,
 wipe a - way mine of - fen - ces.
 wipe a - way mine of - fen - ces, mine of - fen - ces, mine of - fen - ces.



VERSE MEDIUS I
 Wash me clean from my wick-ed-ness, and purge me from my sins, from my sins, and
 VERSE MEDIUS II
 Wash me clean from my wick-ed-ness, from my wick - ed - ness, and purge me from my sins, and



FULL MEDIUS I
 purge me from my sins. Wash me clean, wash me clean from my wick - ed -
 FULL MEDIUS II
 purge me from my sins. Wash me clean, wash me clean from my
 FULL CONTRATENOR
 Wash me clean, wash me clean from my
 FULL TENOR
 Wash me clean, wash me clean from my
 FULL BASSUS
 Wash me clean, wash me clean from my

-ness, my wick - ed-ness, and purge me from my sins, from my _____ sins, and

wick - ed-ness, and purge me from my sins, and purge me from my

wick - ed-ness, from my wick-ed-ness, and purge me from my sins, purge me -

-ness, from my wick-ed-ness, and purge me from my sins, from my sins, and purge

wick - ed-ness, and purge me from my sins, from my sins, and purge me from my sins, and

purge me from my sins, from my _____ sins. A - men.

sins, purge me _____ from my _____ sins. A - men.

from my sins, from _____ my sins. A - men.

me, and purge me from my sins. A - men.

purge me from my sins, my _____ sins. A - men.

-vid. Bless - ed be he, bless - ed be he that com - eth, bless -
 -vid. Bless - ed be he, bless - ed be he, bless - ed be he that
 -vid. Bless - ed be he that com-eth in the Name of the Lord, bless
 -vid. Bless - ed be he that com-eth in the Name, bless - ed be
 -vid. Bless-ed be he that com - eth, bless - ed be he, bless - ed be he that com-eth,
 Bless-ed be he that com-eth in the Name of the Lord, bless - ed be he that
 CHORUS

- ed be he that cometh in the Name of the Lord. Bless -
 com - eth in the Name of the Lord, in the Name of the Lord, Bless-ed be the King, the
 - ed be he, bless - ed be he that cometh in the Name of the Lord. Bless -
 he that com-eth in the Name of the Lord, of the Lord.
 bless - ed be he that com-eth in the Name of the Lord. Bless - ed be the
 com - eth in the Name of the Lord.
 (3)

(1) ♩ for ♩ ; Durh. C.4. (2) ♩ for ♩ ; York (Can). (3) alto of this bar: one minim later, Durh. A.1. (4) E (alto): om. Durh. A.1.

- ed be the King, the King, bless - ed be the King of Is - ra - el, bless - ed be the King -
 King, bless - ed be the King of Is - ra - el,
 - ed be the King of Is - ra - el,
 bless - ed be the King, bless - ed be the King of Is - ra - el, bless - ed be the
 King of Is - ra - el, the King of Is - ra - el, bless - ed be the
 bless - ed be the king -

— that — com-eth, bless - ed be the King, bless - ed be the King, the King,
 bless - ed be the king - dom that com-eth in the Name, bless - ed be the king-dom,
 king - dom that com - eth, bless - ed be the king-dom, bless - ed be the
 king - dom, bless - ed be the King, the King,
 - dom that com-eth in the Name of the Lord, bless - ed be the king - dom, bless -

(1) add. ♭: Barn., York.

(2) ♩ for ♩ : York.(3) ♩ for ♩ : Barn. (Can.); ♩ for ♩ : Durh. C. 9, 10, 15.

bless - ed be the King, the King that com - eth in the Name
 bless - ed be the kingdom that com - eth in
 king-dom that com - eth in the Name of the Lord, that
 - ed be the King that com - eth in the Name of the Lord,
 that com - eth in the Name of the Lord, com - eth in the Name
 - ed be the king - dom that com - eth in the Name, that com - eth in the Name

of the Lord. Peace in heaven, peace in heaven, and glo - ry
 the Name of the Lord. Peace in heaven, peace in heaven, and glo - ry
 com-eth in the Name of the Lord. Peace in heaven, peace in heaven,
 Name of the Lord. Peace in heaven, peace in heaven,
 of the Lord. Peace in heaven, peace in heaven, in heaven, and glo -
 of the Lord. Peace in heaven, peace in heaven, and glo - ry

VERSE CHORUS VERSE CHORUS

(1) add. ♯: Barn. (2) ♯ for ♮: Barn. (3) ♯ for ♮: Durh. C. 5, 6. (4) ♮ for ♯: Durh. C. 6. (5) ♯ for ♮: York (Dec.).
 (6) ♯ for ♮: Barn., Durh. C. 9, 10, 15.

in the highest pla ces, the high - est pla-ces, and

in the high - est pla - ces, in the high - est pla - ces,

and glo - ry in the high - est pla - ces, and glo - ry in the highest

and glo - ry in the highest pla - ces,

(1) ry in the highest pla - ces, glo-ry in the high - est pla - ces,

in the high - est pla - ces, and glo - ry in the highest pla -

glo - ry in the high - est pla - ces, and glo - ry in the high -

and glo - ry in the highest pla - ces. Ho -

pla ces. Ho - san - na in the high - est

peace in earth, and glo - ry in the high - est pla - ces.

the high - est pla - ces. Ho - san - na in the high -

-ces, and glo - ry in the high - est, in the high - est pla - ces.

est — pla — ces. Ho — san — na in the high — est heavens, in
 - san — na in the high — est heavens, in the high — est — heavens, Ho — san — na in the high
 heavens, Ho — san — na in the high — est — heavens,
 Ho — san — na in the high — est — heavens,
 Ho — san — na in the high — est — heavens, in the high — est — heavens, Ho —
 Ho — san — na in the high — est — heavens, Ho —

(2)

the high — est heavens, Ho — san — na in the high — est — heavens, Ho — san — na
 - est heavens, Ho — san — na in the high — est — heavens, the high — est — heavens,
 Ho — san — na in the high — est — heavens, the high — est — heavens,
 heavens, Ho — san — na in the high — est heavens, in the high — est heavens, Ho — san — na in the
 - san — na in the high — est — heavens,
 Ho — san — na in the high —

in the high - est, in the high - est - heavens, in the high - est heavens.

Ho - san - na in the highest heavens, the high - est heavens, the high - est heavens.

Ho - san - na in the high - est heavens, in the high est heavens, in the high - est heavens.

highest heavens, the high - est heavens, in the high - est heavens.

(1) Ho - san - na in the highest heavens, in the high - est - heavens.

- est, high - est heavens, Ho - san - na in the high - est heavens.

(1) $\circ \text{—} \text{d}$ for $\text{d} \text{—} \text{oo}$: Barnard, York; $\circ \text{oo}$: Durh.C.16.

IF YE BE RISEN AGAIN

COLOSSIANS III. 1, 2, 3, 4

MEDIUS I (Treble) **VERSE**

MEDIUS II (Treble) **VERSE**

ORGAN

If ye be ris-en a-gain with Christ, seek those

If ye be ris en again with Christ, seek those things

things which are a-bove, where Christ sitteth, sit - teth on the right hand of God, sitteth on the

which are a-bove, where Christ sitteth, sitteth on the right hand of God, sitteth on the right hand of

(1) (2) (3)

For MSS. etc. see p. xxxiv

(1) d for $\text{d} \text{—}$: Pet 34, York.

(2) $\text{d} \text{—} \text{d}$ for $\text{d} \text{—}$: York.

(3) G : Durh.C.1.

right hand of God, where Christ sit-teth, where Christ sit-teth on the right hand of God. (1) God.

God, where Christ sit-teth, where Christ sit-teth on the right hand of God, of God.

MEDIUS I. FULL

If ye be ris-en a - gain, ris - en a - gain with Christ,

MEDIUS II. FULL

If ye be ris - en a - gain with Christ, seek those things which are above, which (4)

CONTRATENOR FULL

(3) If ye be ris - en a - gain with Christ, seek those things which are a -

TENOR FULL

If ye be ris-en a - gain, a - gain with Christ, seek those

BASSUS FULL

If ye be ris - en a - gain with Christ, a - gain with Christ, seek those things which

seek those things which are a - bove, where Christ sit - teth

are a - bove, which are a - bove, a - bove, where Christ

- bove, a - bove, seek those things which are a - bove, where Christ sit - teth,

things which are above, which are a - bove, where Christ sit - teth, where

are a - bove, seek those things which are a - bove, which are a - bove, where Christ

(1) ♯: om. Durh. C.1, R.C.M. 1048.

(2) add. b: R.C.M. 1048.

(3) ♯: om. York.

(4) d d for o: R.C.M. 1046, 1049.

(1) VERSE

on the right hand of God, of God.

VERSE

sit-teth on the right hand of God.

VERSE

Set your af-fec-ti-on on hea-ven-ly

Set your af-fec-ti-

Christ sit-teth on the right hand of God.

(2) (3)

sit-teth on the right hand of God.

and not on earthly things; for ye are dead,

things, and not on earth-ly things; for ye are dead, for ye

- on on hea-ven-ly things, and not on earth-ly things; for ye are dead,

for ye are dead, and your life is hid with Christ in God, and your

are dead, for ye are dead, and your life is hid

for ye are dead, and your life is hid with Christ in God,

life is hid with Christ, — with Christ in God. For ye are dead, and your life

— with Christ, with Christ in God. For ye are dead, and your

and your life is hid with Christ, with Christ in God. For ye are dead, for ye are dead, are

For ye are dead, and your life is hid,

For ye are dead, and your life is

FULL

FULL

FULL (1)

FULL

FULL

is hid with Christ, and your life, and your life is hid with — Christ,

life is hid, and your life is hid — with Christ, and your life is hid

dead, and your — life is hid, and your — life is hid — with Christ,

and your life is hid, and your life is hid, and your

hid with Christ in God, with Christ in God, and your life —

(2)

(3)

(1) ♯: om. Durh. C. 2, 3.

(2) add. ♯: Pet. 34, York.

(3) dd for o: Pet. 33.

and your life, and your life is hid with Christ, with Christ in God.

with Christ, and your life, and your life is hid with Christ, with Christ in God.

and your life is hid, and your life is hid with Christ, with Christ in God.

life is hid, and your life is hid with Christ, with Christ in God.

— is hid, and your life, and your life is hid with Christ in God.

VERSE (2)

When - so - ev - er Christ, which is our life, which is our

VERSE

When - so - ev - er Christ, which is our life, which is our life, which is our

life, which is our life, shall shew him-self, then shall we al-so ap-
 life, shall shew him-self, then shall we al-so appear with him,

(1) add.#: Pet.39, R.C.M.1046, 1049, York. (2) #: om. York. (3) add.b: Durh.C1. (4) B#: Durh.C1.

-pear with him in glo ry. Then shall we al-so ap-pear with him in glo -
 then shall we al-so ap-pear with him in glo - ry.
 FULL (1)
 Then shall we al-so ap-pear with him in glo-
 FULL
 Then shall we al - so ap-pear with
 Then shall we al-so ap-pear with him in glo -

- ry, then shall we al - so appear with him in
 Then shall we al-so ap-pear with him in glo - ry, ap - pear with him in glo -
 - ry, in — glo - ry, then shall we al - so ap - pear with him in glo -
 him in glo - ry, then shall we al-so ap - pear with him, with him in
 (2)
 -ry, then shall we al-so ap-pear with him in glo - ry, ap - pear with him in glo -

glo - ry. So be it, so be it, so be it.

ry. So be it, so be it, so be it, (2) so be it.

ry. So be it, so be it, so be it, (3) so be it, so be it.

glo - ry. So be it, so be it, so be it, so be it.

ry. So be it, so be it, so be it, so be it.

(1) add. #: Durh.C.3. (2) add. #: Durh.C.2. (3) $\text{♩} \cdot \text{♩}$ for ♩ : York.

LIFT UP YOUR HEADS

PS XXIV 7, 8, 10

MEDIUS I (Treble)

MEDIUS II (Treble)

CONTRATENOR I (Alto)

CONTRATENOR II (Alto)

TENOR

BASSUS

ORGAN

Lift up your heads, your heads, lift up your

Lift up your heads, O ye

Lift up your heads,

Lift up your heads, O ye gates, O ye gates, lift up your heads, O

Lift up your heads, lift up your heads, lift up your heads, O ye

Lift up your

heads, lift up — your heads, O ye gates, lift up your heads, O — ye — gates,
gates, O ye — gates, lift up your heads, lift up your heads your heads, O ye —
lift up your heads, your heads, lift up your heads, your heads, O ye — gates, lift up your
ye gates, O ye gates, lift up your heads, O ye gates, lift up — your heads, O — ye
gates, lift — up your heads, O ye — gates,
heads, lift up your heads, O ye — gates, lift up your heads, O ye gates, O ye — gates,

and be ye lift up, ye ev - er - last - ing
gates, and be ye lift up, ye ev - er - last - ing doors, and be ye lift up, ye ev - er - last -
heads, your heads, O ye — gates, and be ye lift up, ye
gates, and be ye lift up, ye ev - er -
lift up your heads, your heads, O ye — gates, and be ye lift up, ye ev - er -
lift up your heads, O ye gates, lift up your heads, and

doors, and be ye lift up, and be ye lift up, ye ev-er-last - ing doors,
 - ing doors, and be ye lift up, ye ev - er - last - ing doors, and the
 ev - er - last - ing - doors, ye ev - er - last - ing doors,
 lasting doors, and be ye lift up, ye ev - er - last - ing doors, and the King of
 - last - ing doors, ye ev - er - last - ing doors, and be ye lift up, ye ev - er - last - ing doors, and the
 be ye lift up, ye ev - er - last - ing doors, ye ev - er - last - ing doors, ev - er - last - ing doors,

(1)
 and the King of glo-ry shall come in, shall come
 (2)
 King of glo-ry shall come in, and the
 (3)
 glo-ry shall come in, and the King of glo-ry shall come in,
 King of glo-ry shall come in, and the King of glo-ry shall come in, shall come in,
 (4)
 and the King of glo-ry, of glo-ry shall come in, and the King of

(1) $\mathfrak{d}\mathfrak{d}$ for \mathfrak{o} : Durh. C.1. (2) $\mathfrak{d}\mathfrak{d}$ for \mathfrak{d} : Barn. (3) $\mathfrak{o}\mathfrak{d}$ for $\mathfrak{d}\mathfrak{o}$: Durh. C.2. (4) \mathfrak{o} for $\mathfrak{d}\mathfrak{d}$: Durh. C.16.

in, shall come in. Who is the King of glo-ry, of glo - ry? It is the Lord

King of glo-ry shall come in. Who is the King of glo - ry? It is the — Lord, it is the —

in, shall come in. It is the — Lord, it is the

— glo - ry shall come in. It is the — Lord strong

shall come in. Who is the King of glo - ry? It is the — Lord,

glo - ry shall come in. It is the — Lord, it is the — Lord

(1)

strong- and might - y, strong and - might - y, strong and

Lord strong and might - y, strong and - might - y,

— Lord strong and might - y, strong and might - y,

and might-y, strong and might-y, strong and might - y, strong and might -

the — Lord, it is the Lord — strong and might - y, strong and mighty,

strong and might - y, strong and might -

(2)

might - y, it is the Lord, strong and might - y, strong and might -

strong and mighty, it is the Lord strong and -

strong and might - y, strong and might - y, strong and might - y, strong and might - y,

- y, strong and - might - y, strong and might - y, (2)

strong and might - y, strong and might - y, strong and might - y,

- y, strong and might - y, strong and mighty, it is the

- y, strong and might - y; even the Lord of hosts, even the
 might - y; even the Lord of hosts, the Lord of
 strong and might - y;
 strong and might - y; (4) even the Lord of hosts, he is the King of
 strong and might - y; even the Lord of hosts, even the Lord of
 Lord strong and might - y; even the Lord of hosts,

(1) \sharp : om. Durh. C. 14. (2) $\frac{d}{G}F\sharp$ for d, \flat : Durh. C. 14. (3) C: Barn., York. (4) $\circ d d \flat \circ$: om. Durh. C. 15.

Lord of — hosts, even the — Lord of hosts,
 hosts,
 even the Lord of hosts, the Lord of hosts, even the Lord of hosts,
 glo - ry, even the Lord of hosts,
 — hosts, (1) even the Lord of hosts, even the Lord of hosts, even the Lord of
 even the Lord of hosts, even the Lord of hosts, he is the

even the Lord of hosts, he is the King of glo - ry,
 the Lord of hosts, he is the King of glo - ry,
 Lord of hosts, he is the King of glo-ry, of glo - ry, he
 Lord of hosts, he is the King of glo -
 hosts, (2) the King of glo-ry, he is the King of
 King of glo - ry, of glo - ry, he is the King of glo -

he is the King of glo - ry, he is the King of
 he is the King of glo - ry, (1) he is the King of glo - ry,
 is the King of glo - ry, he is the King of glo - ry,
 - ry, he is the King of glo - ry, he
 glo - ry,
 - ry, of glo - ry, he is the King of glo - ry, he (2)

glo - ry, of glo - ry, he is the King of glo - ry.
 he is the King of glo - ry, of glo - ry, the King of glo - ry.
 he is the King, the King of glo - ry. (3)
 is the King of glo - ry, he is the King of glo - ry.
 he is the King of glo - ry, he is the King of glo - ry. (4)
 is the King of glo - ry, the King of glo - ry.

(1) ♭:om,Durh.C.7. (2) ♭:om,Durh.C.16. (3) ♩ for ♩ : Durh.C.7. (4) ♩ for ♩ : Durh.C.11,14,15.

LORD GRANT GRACE

MEDIUS
(Treble)CONTRATENOR
(Alto)

VERSE

(I) VERSE

Lord, grant grace, we hum-bly be-seech thee,

VERSE

(I) VERSE

(I) VERSE

Lord, grant grace, we

that we with thy An - gels and Saints may

hum-bly be-seech thee, that we with thy An - gels and Saints

sing to thee con-tin - u - al - ly : Ho - ly, ho-ly, ho-ly, ho - ly, Lord

may sing to thee con-tin - u - al - ly: Ho - ly, Lord God of

God of hosts, Ho - ly, Lord God, Lord God of hosts, Ho - ly, ho - ly, Lord God of hosts, Lord God of hosts, Ho - ly, Lord God, Lord God of hosts, Holy, Lord God of

FULL MEDIUS

hosts. FULL CONTRATENOR I Ho - ly, ho - ly, ho - ly, Lord God of hosts, Lord God of hosts,

FULL CONTRATENOR II Ho - ly, ho - ly, ho - ly, ho - ly, Lord God, ho - ly, Lord God of hosts, Lord God of host,

hosts. FULL TENOR Ho - ly, ho - ly, ho - ly, ho - ly, Lord God of hosts, ho - ly, Lord God, Lord God of hosts,

FULL BASSUS Ho - ly, ho - ly, ho - ly, ho - ly, Lord God of hosts, Lord God of hosts, Ho -

Ho - ly, ho - ly, ho - ly, ho - ly, Lord God of hosts, ho - ly, Lord God of hosts, ho - ly,

VERSE

ho - ly, Lord God of hosts; glo - ry hon - our, and power

ho - ly Lord God of hosts; glo - ry hon - our and power

ho - ly, Lord God of hosts; glo - ry, hon - our and power

ho - ly, Lord God of hosts; glo - ry, hon - our and power

-ly, Lord God of hosts, Lord God of hosts; glo - ry, hon - our and power

-ly Lord God of hosts, Lord God of hosts; glo - ry, hon - our and power

Lord God of hosts, Lord God of hosts; glo - ry, hon - our and power

Lord God of hosts, Lord God of hosts; glo - ry, hon - our and power

be un-to thee, O God the Cre-a-tor, O Lord Je-su the Re-deem-

thee, O God the Cre-a-tor, O Lord Je-su the Re-deem-

be un-to thee, O God the Cre-a-tor, O Lord Je-su the Re-deem-

thee, O God the Cre-a-tor, O Lord Je-su the Re-deem-

be un-to thee, O God the Cre-a-tor, O Lord Je-su the Re-deem-

thee, O God the Cre-a-tor, O Lord Je-su the Re-deem-

be un-to thee, O God the Cre-a-tor, O Lord Je-su the Re-deem-

thee, O God the Cre-a-tor, O Lord Je-su the Re-deem-

be un-to thee, O God the Cre-a-tor, O God the Cre-a-tor,

O Ho-ly Spir-it the Com-fort-er. And let ev-e-ry

-er, O Ho-ly Spir-it the Com-fort-er. And let ev-e-ry

Ho-ly Spir-it the Com-fort-er. And let ev-e-ry

-er, O Ho-ly Spir-it the Com-fort-er. And let ev-e-ry

O Ho-ly Spir-it the Com-fort-er. And let ev-e-ry

-deem-er, O Ho-ly Spir-it the Com-fort-er. And let ev-e-ry

-er, O Ho-ly Spir-it the Com-fort-er. And let ev-e-ry

O Ho-ly Spir-it the Com-fort-er. And let ev-e-ry

O Ho-ly Spir-it the Com-fort-er. And let ev-e-ry

thing that hath breath, and let ev - e-ry thing that hath breath praise and mag - ni-fy the same

thing that hath breath, and let ev - e-ry thing that hath breath praise and mag - ni-fy the

thing that hath breath, and let ev - e-ry thing that hath breath praise and mag - ni-fy the

thing that hath breath, and let ev - e-ry thing that hath breath praise and mag - ni-fy

thing that hath breath, and let ev - e-ry thing that hath breath

Lord, the same Lord Al - might - y, the same Lord, praise and mag - ni-fy

— same Lord, praise and mag - ni-fy the same Lord Al - might - y, praise and

same Lord, praise and mag - ni - fy the same Lord, the same

— the same Lord, praise — and mag - ni - fy the — same Lord, and mag - ni - fy

praise and mag - ni - fy, praise and mag - ni - fy, praise and mag - ni -

the same Lord. A - men. A - men.

mag - ni - fy — the same Lord Al - might - y. A - men.

Lord Al-might - y. A - men.

— the same Lord, the same — Lord Al-might - y. A - men.

-fy the same Lord, the same Lord Al-mighty. A - men. A - men.

O ALL TRUE FAITHFUL HEARTS

CONTRATENOR
(Alto)

(1)

(1)

VERSE

O all true faith-ful hearts with one ac-

(1)

(1)

-cord U-ni-ted in one head sing to the Lord, For he our Da-vid from the snares of-

death Hath freed; pro-long his days, en-large his breath, en - large his — breath. Re-joice in

FULL CT. I
Re-joice in
FULL CT. II

FULL TENOR
Re-joice in
FULL BASSUS
Re-joice in

FULL MEDIUS

Re - joice in him, give thanks, give thanks, his great Name bless, For a re - mem - brance of
 him, in him, give thanks, his great Name bless, his great Name bless, For a re - mem - brance of
 him, in him, give thanks, his great Name, his great Name bless, For a re - mem - brance of his
 him, in him, give thanks, give thanks, his great Name bless, For a remem - brance of
 him, in him, his great Name bless, his great Name bless, For a re - mem - brance of

VERSE

his ho - li - ness. His life is worth ten thou - sand, there - fore give, Each soul, there - fore give, each
 his ho - li - ness. his ho - li - ness.
 ho - li - ness. His life, his life is worth ten thou - sand, there - fore give, Each soul,
 his ho - li - ness.
 his ho - li - ness.

soul, ten thousand thanks that he doth live To lead his peo-ple forth to pas - tures green;
 ten thou - sand thanks that he doth live To lead his peo-ple forth to pas - tures green; To

To praise his God whose love to us is seen. Re-joice in him, give

Re-joice in him, in him, give thanks, his

praise his God whose love to us, to us is seen. Re-joice in him, in him, give

Re-joice in him, in him, give

Re-joice in him, in him, his

FULL

FULL

FULL

FULL

FULL

thanks, give thanks, his great Name bless, For a re-mem-brance of his ho-li-ness.

great Name bless, his great Name bless, For a re-mem-brance of his ho-li-ness.

thanks, his great Name, his great Name bless, For a re-mem-brance of his ho-li-ness.

thanks, give thanks, his great Name bless, For a re-mem-brance of his ho-li-ness.

great Name bless, his great Name bless, For a re-mem-brance of his ho-li-ness.

VERSE

Now for the right-e-ous is sprung up— a light, And glad-ness, and glad-ness

VERSE

Now for the right-e-ous is sprung up a light, And glad-ness, and glad-ness

un - to each wight, and gladness un-to each true-heart - ed wight;
 un-to each true-heart-ed wight, ——— each true-heart-ed wight; VERSE
 Joy we in him with thanks, with
 Joy we in him, in him -
 Joy we in

Joy we in him with thanks, joy we in him with thanks,
 Joy we in him with thanks, joy we in him with thanks,
 thanks, joy we in him with thanks, that he may bring,
 — with thanks, joy we in him with thanks,
 him with thanks, VERSE that he may
 Joy we in him with thanks, joy we in him with thanks, that he may bring More

that he may bring More joy un-to our - selves,
 health to our
 that he may bring More joy un-to our - selves, health to our King,
 bring More ——— joy un - to our - selves, health to our King,
 ——— joy, that he may bring more joy un - to our -

health to our King, our King, health to our King,

King, our King,

health to our King, health to our King, our King,

health to our King, our King,

health to our King, our King,

selves, our - selves, health to our King, our

health to our King, our King.

health to our King,

health to our King, our King, health to our King.

King, health to our King.

King, health to our King,

King, our King.

Re - joice in

Re - joice in him, in him, give

Re - joice in him, in

Re - joice in him, in

Re - joice in him, in

King, our King. Re - joice in him, in

him, give thanks, give thanks, his great Name bless, For a re - mem - brance of

thanks, his great Name bless, his great Name bless, For a re - mem - brance of

him, give thanks, his great Name, his great Name bless, For a re - mem - brance of his

him, give thanks, give thanks, his great Name bless, For a re - mem - brance of

him, his great Name bless, his great Name bless, For a re - mem - brance of

O CLAP YOUR HANDS

(THE FIRST PART)

PS. XLVII

For MSS.etc.see p. xxxv

O clap your hands to - geth - er, all ye peo - ple, ye peo - ple. O

O clap your hands to - geth - er, all ye peo - ple: O sing un-to God

O clap your hands to - geth - er, all ye peo - ple: O sing un-to God with the

O clap your hands to - geth - er, all ye peo - ple: O sing un-to God

O clap your hands to - geth - er, all ye peo - ple, ye peo - ple: O

-geth - er, O clap your hands to - geth - er, all ye peo - ple, all ye peo - ple: O sing un-to God

O clap your hands to - geth - er, all ye peo - ple: O sing un-to God

O clap your hands to - geth - er, all ye peo - ple: O

sing un to God with the voice of me - lo - dy. For the Lord is

with the voice of me - lo - dy. For the Lord is high,

voice of me - lo - dy, of me - lo - dy. For the Lord is high, and

— with the voice of me - lo - dy, of me - lo - dy. For the Lord is high, and to be

sing un-to God with the voice, the voice of me - lo - dy. For the Lord is

with the voice of me - lo - dy. For the Lord is high, and to be feared, for the

— with the voice of me - lo - dy, of me - lo - dy. For

sing un-to God with the voice of me - lo - dy.

high, and to be fear-ed, and to be fear-ed: he is the great King of all
 (1)
 and to be fear-ed: he is the great King of all the earth, the earth,
 to be feared, for the Lord is high, and to be feared: he is the great King up-on all
 fear-ed, and to be fear-ed: he is the great King up-on all the earth,
 high, and to be fear-ed: he is the great King, he is
 Lord is high, is high, and to be fear-ed: he is the great King of all
 the Lord is high, and to be fear-ed: he is the
 For the Lord is high, and to be fear-ed: he is the great King of

the earth, of all the earth, he is the great
 he is the great King of all the earth,
 the earth, up-on all the earth, he is the great King up-on all the earth.
 He is the great King up-on all the earth, he is the great King
 the great King up-on all the earth, he is
 the earth, he is the great King of all the earth, the
 great King up-on all the earth, he is the great King up-on all the
 all the earth, he is the great King, the great King of all the earth,

King, the great King of all the earth. He shall sub-due, he shall sub-due the people,
 he is the great King of all the earth. He shall sub-due, he shall sub-due the
 He shall sub-due, he shall sub-due, he shall sub
 he is the great King up-on all the earth. He shall sub-due, he shall sub due the
 the great King up on all the earth, the earth. He shall sub-due, he shall sub due the peo ple,
 earth, the great King of all the earth. He shall sub-due, he shall sub-due the
 earth, up-on all the earth. He shall sub-due, he shall sub-due the
 he is the great King of all the earth. He shall sub-due, he shall sub-due the

the peo-ple un-der us: and the na-tions un-der our feet, our feet.
 people un-der us: and the nations under our feet, the na-tions un-der our feet.
 -due the peo-ple un-der us: and the na-tions un-der our feet. Heshall choose out
 peo-ple un-der us: and the nations under our feet, our feet. He shall choose
 the people un-der us: and the na-tions un-der our feet. He shall choose
 (1) peo-ple un-der us, un-der us: and the na-tions under our feet. Heshall choose
 (2) (3) peo-ple un-der us: and the nations under our feet. Heshall choose out an
 peo-ple un-der us: and the na-tions un-der our feet.

(1) A: York.

(2) A: York.

(3) D: York.

he shall choose out an her - it - age for us: even the wor-ship of Ja-cob,
 he shall choose out an her - it - age for us: even the
 an her - it - age for us, — he shall choose out an her - it - age for us: even —
 out an her - it - age for us, he shall choose out an her - it - age for us: even the
 out an her - it - age for us, he shall choose out an her - it - age for us:
 out an her - it - age for us, — an her - it - age for us: even the worship of Ja - cob,
 her - it - age for us: — even the
 he shall choose out an her - it - age for us, for us:

even the wor-ship of Ja - cob, whom he lov - ed.
 wor-ship of Ja-cob, whom he lov - ed, whom he loved, whom he lov - ed.
 — the wor-ship of Ja - cob, the wor-ship of Ja - cob, whom he lov - ed.
 wor-ship of Ja-cob, whom he lov - ed, he lov - ed, whom he lov - ed.
 even the wor - ship of Ja - cob, whom he lov - ed.
 even the wor-ship of Ja - cob, the wor-ship of Ja - cob, whom he lov - ed.
 wor-ship of Ja-cob, whom he loved, the wor-ship of Ja - cob, whom he lov - ed.
 even the wor - ship of Ja - cob, whom he lov - ed.

GOD IS GONE UP

(THE SECOND PART)

MEDIUS I (Treble)

MEDIUS II (Treble)

ALTUS I

ALTUS II

TENOR I

TENOR II

BASSUS I

BASSUS II

God is gone up with a mer-ry noise: and the Lord with the sound of the

God is gone up with a mer-ry noise, with a mer-ry noise: and

God is gone up with a mer-ry noise: and the Lord with the sound of the

trum - pet,

God is gone up

God is gone up with a mer-ry noise: and the Lord with the

the Lord with the sound of the trum - pet, and the Lord with the sound of the (1)

God is gone up with a mer-ry noise: and the

trum - pet, of the trum - pet,

God is gone

God is gone up with a mer-ry

God is gone up with a mer-ry noise: and the Lord with the sound of the trum

God is gone up with a mer-ry noise, a mer-ry noise:

[illegible]

up with a mer-ry noise, and the Lord with the sound of the trum - pet. O sing praises, sing

sound of the trum - pet, the trum - pet, (3) the trum - pet. O sing praises,

Lord, (4) the Lord (5) with the sound, the sound (6) of the trum - pet. O sing praises, sing

and the Lord with the sound of the trumpet. O sing praises,

noise, and the Lord with the sound of the trum - pet, the trum - pet. O sing praises, sing

mer - ry noise, and the Lord with the sound of the trum - pet. O sing praises,

the trum - pet, with the sound of the trumpet. O sing praises, sing

trumpet, and the Lord with the sound of the trum - pet, the trum - pet. O sing praises, sing

(1) (2) b:om.York. (3) add.b:York. (4) $\text{d} \text{d}$ for d :B.M.Add.29289. (5) $\text{d} \text{d}$ for d :B.M.Add.29289. (6) $\text{d} \text{d} \text{d} \text{d} \text{d} \text{d} \text{d}$ for d :B.M.Add.29289.

[illegible][illegible]

(1) *dd* for *o*: York.

King. For God is the King of all the earth: sing ye prais - es
 un-to the Lord our King. For God is the King of all the earth:
 King. For God is the King of all the earth, of all the earth: sing ye
 King, the Lord our King. For God is the King of all the earth, the King of all the earth:
 un-to the Lord our King. For God is the King of all the earth: sing
 King. For God is King of all the earth: sing ye praises with the
 un-to the Lord our King. For God is the King of all the earth:
 - to the Lord our King. For God is the King of all the earth: sing ye prais - es with the un-der-

with the un-der-stand ing, sing prais - es, sing prais - es with the un - der -
 sing ye prais - es with the un-der-stand-ing, sing ye prais - es with the un-der-
 praises with the un - der - stand - ing, (2) with the un - der -
 sing ye prais - es with the un-der-stand -
 sing ye prais - es with the un - der - stand-ing, with the un - der - stand -
 un - der - stand - ing, sing ye prais - es with the un - der -
 sing ye prais - es with the un-der-stand-ing, with the un-der-stand -
 - stand - ing, with the un-der-stand - ing.

(1) *dd* for *o*: York. (2) *C*: York.

-stand-ing. God reign - eth o - ver the hea - then: God sit-teth up-on his

-stand-ing. God reign-eth o-ver the hea - then, o - ver the hea - then: God

-stand ing. God reign - eth o - ver the hea-then: God sit-teth up - on his ho - ly

-ing. God reign - eth o - ver the hea-then, the hea-then: God sit-teth up - on his

-ing. God reign - eth o - ver the hea - then, the hea-then:

-stand - ing. God reigneth o - ver the hea - - then: God sit-teth up - on his

-ing. God reign - eth o - ver the hea - then: God sit-teth up-

God reign - eth o - ver the hea - then, the hea - then: God sit-teth up-on his

ho - ly seat, God sit-teth up-on his ho - ly, ho-ly seat, sit-teth on

sitteth up-on his ho - ly seat, God sit teth up - on his ho-ly seat, God sit-teth up-

seat, up-on his ho-ly seat, God sit-teth up - on his ho-ly seat, sit-teth up

ho - ly seat, up-on his ho - ly seat, God sit-teth up-on his ho - ly

(2) God sitteth up - on his ho - ly seat, his ho - ly seat, God sit-teth up - on his

ho - ly seat, God sitteth up-on his ho-ly, ho-ly seat.

on, up-on his ho - ly seat, God sit-teth up - on his

ho - ly seat, God sitteth up-on his ho-ly, ho-ly seat.

his holy seat, his ho-ly seat. For God, which is high - ly ex - alt - ed, doth defend the

- on his ho - ly — seat. For God, which is high - ly ex - alt - ed, doth defend the

- on his ho - ly seat. For God, which is high - ly ex - alt - ed, doth defend the

seat, up - on his ho-ly seat. For God, which is high - ly ex - alt - ed, doth defend the

ho - ly seat. For God, which is high - ly ex - alt - ed, doth defend the

For God, which is highly, ex - alt - ed, doth defend the

ho-ly, ho - ly seat. For God, which is high - ly ex - alt - ed, doth defend the

For God, which is high - ly ex - alt - ed, doth defend the

doth defend the earth as it were with a shield. Glo - ry be to the

earth as it were with a shield. Glo - ry be to the

doth defend the earth as it were with a shield. Glo - ry

earth as it were with a shield. Glo-ry be to the Fa - ther,

doth defend the earth as it were with a shield. Glo-ry be to the Father, and

earth as it were with a shield. Glo - ry be to the

doth defend the earth as it were with a shield. Glo - ry be to the

earth as it were with a shield, as it were with a shield. Glo -

(1) \circ for ♩ : York. (2) add ♩ : York.

Glo - ry be to the Fa-ther, and to the Son,
Fa - ther, glo - ry be to the Fa - ther, and to the
be to the Fa-ther, glo - ry be to the Father, the Fa-ther, and to the Son, and
glo - ry be to the Fa - ther, glo - ry be to the Fa - ther, and to
Glo - ry be to the Fa-ther, and to the Son, glo - ry be to the Fa-ther, and to the
to the Son, glo - ry be to the Fa - ther, glo - ry be to the
Fa - ther, glo - ry be to the Fa - ther, and to the Son, and to the
-ry be to the Fa-ther, glo - ry be to the Fa-ther, glo - ry be to the

(1)
(2)

the Son, and to the Son, and to the Ho-ly Ghost; As it was in the be -

Son, and to the Son, and to the Ho-ly Ghost; As it was in

to the Son, and to the Son, and to the Ho-ly Ghost, and to the Ho-ly Ghost; As it

the Son, and to the Son, and to the Ho-ly Ghost; As it was in

Son, and to the Son, and to the Ho-ly Ghost; As it was in

Fa-ther, and to the Son, and to the Ho-ly Ghost; As it was in

Son, and to the Son, and to the Ho-ly Ghost; As it was in

Fa-ther, and to the Son, and to the Ho-ly Ghost; As it was in

-gin-ning, is now, as it was in the be - ginning is now,
 the be-gin-ning, is now, as it was in the be - gin-ning, is now, and
 was in the be - gin-ning, is now, and ev-er shall be world with - out
 the be-gin-ning, is — now, and ev-er shall be, and ev-er shall
 As it was in the be - gin - ning, is — now,
 As it was in the be - gin - ning, is — now, and ev-er shall
 As it was in the be - gin-ning, is now,
 As it was in the be - gin - ning, is now,

and ev-er shall be world with-out end, and
 ev-er shall be world with-out end, and ev-er shall be world with-out end. A-men,
 end, and ev-er shall — be, and ev-er shall be world with-out end. A-men, and
 be world with - out — end, and ev-er shall be world with-out end, and
 and is — now, and ev-er shall be world with-out end, world with-out — end, and
 be world with - out end, world with-out end. A-men. and ev - er shall be world with
 and ev-er shall be world with-out end. A-men, and
 and ev-er shall be world with-out end. A-men,

(1) dd for o : B.M. Add. 29289.(2) add. d below: York.

ever shall be world with-out end. A - men, world with - out end. A - men.
 world with-out end, world with-out end. A - men.
 ev-er shall be world with-out end, world with - out end. A - men.
 ev-er shall be world with - out end, world with - out end. A - men.
 ev-er shall be world with-out end. A - men, with-out end. A - men.
 -out end, world with-out end, world with-out end. A - men. A - men.
 ev-er shall be world with - out end. A - men.
 world with-out end, with - out end. A - men.

O GOD THE KING OF GLORY

VERSE
 MEDIUS (Treble)
 CONTRATENOR I (Alto)
 CONTRATENOR II (Alto)
 TENOR
 BASSUS
 ORGAN

O God the King, the King of glo - ry, of

O God the King of glo - ry, which hast ex - alt - ed thy
of glo - ry, which hast ex - alt - ed thy on -
O God the King, the King of glo ry,
glo - ry, O God the King of glo-ry, which

(1) (2)

on - ly Son Je - sus Christ our Lord with great tri - umph, with great
- ly Son, thy on-ly Son Je - sus Christ our Lord
which hast ex - alt - ed thy on - ly Son Je - sus Christ our Lord with great tri-umph,
hast ex - alt - ed thy on - ly Son Je - sus Christ our Lord with great tri - umph,

(3) (4)

(1) add. B^{\flat} (alto): Ch.Ch.1001.(2) b for h (alto): Ch.Ch.1001.(3) add. D^{\flat} (alto): Ch.Ch.1001.(4) add. h to B: Ch.Ch.1001.

(1)

tri - umph, with great tri - umph, with great tri - umph un - to thy king - dom in

with great tri - umph, with great tri - umph un - to thy king - dom in heaven,

with great tri - umph, with great tri - umph un -

with great tri - umph, with great tri - umph un - to thy king - dom in heaven,

(2) (3) (4) (5)

FULL

heaven, un-to thy king - dom in heaven; O God the King of glo - ry,

un-to thy king-dom in heaven; O God the King of glo -

-to thy king - dom in heaven, in heaven; O God the King of glo -

un - to thy king-dom in heaven; O God the King of glo -

O God the King of glo -

(1) ♩ for ♩ : Durh.C.1.

(2) F for A: Ch.Ch.1001.

(3) add. ♩ GGCAA (tenor): Ch.Ch.1001.(4) add. ♩ BB (alto): Ch.Ch.1001.(5) add. ♩ GG (alto): Ch.Ch.1001.

the King of glo - ry, which hast ex - alt - ed thy on - ly

- ry, the King of glo - ry, which hast ex - alt - ed thy on - ly Son Je -

ry, the King of glo - ry, which hast ex - alt - ed thy on - ly Son Je - sus Christ our Lord,

- ry, the King of glo - ry, which hast ex - alt - ed thy on - ly Son Je - sus Christ,

(1) (2) (3) (4)

Son Je - sus Christ, Je - sus Christ our Lord with great tri - umph, with great

- sus Christ, which hast ex - alt - ed thy on - ly Son Je - sus Christ our Lord

which hast ex - alt - ed thy on - ly Son Je - sus Christ with great tri - umph,

which hast ex - alt - ed thy on - ly Son Je - sus Christ with great tri - umph,

which hast ex - alt - ed thy on - ly Son Je - sus Christ with great tri - umph,

(5) (6)

(1) \sharp : om. Ch.Ch.1001.

(2) G for C: Ch.Ch.1001.

(3) add. \sharp : Ch.Ch.1001.

(4) F: om. Ch.Ch.1001.

(5) \sharp for \flat : Durh. C.3.(6) \sharp : om; add. \sharp to G: Ch.Ch.1001.

tri-umph, with great tri-umph un-to thy king-dom in

with great tri-umph, with great tri-umph un-to thy king-dom in

with great tri-umph, with great tri-umph un-to thy king-dom, king-dom in

with great tri-umph, with great tri-umph un-to thy king-dom in

with great tri-umph, with great tri-umph un-to thy king-dom in

(4)

heaven;

heaven;

VERSE

heaven; We be-seech thee, leave us not com-fort-less; but send to us thine Ho-ly-

heaven;

heaven;

(5) (6) (7) (8)

(1) d d d d d d d for d d d d d d : Durh.C.1. (2) b : om. Durh.C.2. (3) add. b : Durh.C.14, B.M.Add.30478. (4) $\text{A}\sharp$: Tenb.791. (5) d : om. (tenor): Ch.Ch.1001.
 (6) add. b (alto): Ch.Ch.1001. (7) d for d (alto): Ch.Ch.1001. (8) G for E (tenor). Ch.Ch.1001, F: Tenb.791.

VERSE CONTRATENOR I

and ex-alt us, and ex-alt us un-

Ghost to com-fort us, (1) (2) (3) (4) and ex-alt us, (5) and ex-alt us

-to the same place, unto the same place whith-er our Sa-vi-our Christ is gone be-fore.

un-to the same place whith-er our Saviour Christ is gone be-fore.

(6) (7) (8) (9)

FULL We be-seech thee, leave us not com-fort-less; but send to us thine Ho-ly Ghost to com-fort

FULL We be-seech thee, leave us not com-fort-less; but send to us thine Ho-ly Ghost,

FULL We be-seech thee, leave us not com-fort-less; but send to us thine Ho-ly

FULL We be-seech thee, leave us not com-fort-less; but send to

We be-seech thee, leave us not com-fort-less; but send to us thine Ho-ly Ghost, but

(1) treble and bass only: Tenb.791. (2) D(bass); om. $\frac{C}{A}$: Tenb.791. (3) add $\frac{D}{FED}$ (tenor): Ch.Ch.1001. (4) add $\frac{D}{CD} \frac{D}{DD}$ (alto): Ch.Ch.1001.
 (5) add $\frac{D}{EED} \frac{D}{D}$ (alto): Ch.Ch.1001. (6) $\frac{D}{DCE\flat}$ for $\frac{D}{D}$ (tenor): Ch.Ch.1001. (7) \flat : om. Ch.Ch.1001. (8) add \sharp to F: Ch.Ch.1001. (9) FED for AGD (tenor): Ch.Ch.1001.

us, and ex-alt us un-to the

but send to us thine Ho-ly Ghost to com-fort us, and ex-alt us un-

Ghost, but send to us thine Ho-ly Ghost to com-fort us, and ex-alt us

us thine Ho-ly Ghost to com-fort us, and ex-alt us un-to the

send to us thine Ho-ly Ghost to com-fort us, and ex-alt us un-

(1)

same place whith-er our Sa-viour Christ is gone be-fore, is gone be-fore,

-to the same place whith-er our Sa-viour Christ is gone be-fore, before,

un-to the same place, un-to the same place whither our Sa-viour Christ is gone before,

same place whith-er our Sa-viour Christ, our Sa-viour Christ is gone before,

-to the same, the same place whith-er our Sa-viour Christ is gone be-fore, before,

(2)

(1) $\frac{d}{G}$ for $\bullet\bullet$: Ch.Ch.1001.(2) \sharp : om. Ch.Ch.1001.

VERSE FULL VERSE FULL

who liv-eth and reign-eth with thee, who liv-eth and reign-eth with thee and the Ho - ly Ghost, and the

VERSE FULL

who liv-eth and reign-eth with thee and

VERSE FULL

who liv-eth and reign-eth with thee, who liv-eth and reign-eth with thee and the Ho - ly Ghost, and the

VERSE FULL (1)

who liv-eth and reign-eth with thee, who liv-eth and reign-eth with thee and the Ho - ly Ghost, and the

VERSE FULL

who liv-eth and reign-eth with thee and the

(2)

(3)

Ho - ly Ghost, now and ev - er - more. A - men, now and ev - er - more. A - men.

the Ho - ly Ghost, now and ev - er - more. A - men, — now and ev - er - more. A - men.

Ho - ly Ghost, now and ev - er - more. A - men, now and ev - er - more. A - men.

Ho - ly Ghost, now and ev - er - more, now and ev - er - more. A - men.

Ho - ly Ghost, now and ev - er - more. A - men, now and ev - er - more. A - men.

(4)

(1) G: B.M.Add.30478, Durh.C.14.

(2) — for J: Ch.Ch.1001.

(3) E: Durh.C.1.

(4) add.B; om.h(alto): Ch.Ch.1001.

O LORD HOW DO MY WOES INCREASE

257

CANTUS (Treble)

ALTUS (Alto)

TENOR

BASSUS

O Lord, how do my woes in - crease, How ma - ny

How ma - ny are my mis - er - ies, my mis - er - ies; My

troubles rise and nev - er cease, Men judge thou wilt not

hear my cries, men judge thou wilt not hear my cries.

O LORD I LIFT MY HEART TO THEE

CANTUS (Treble)
O Lord, O Lord, I lift my heart to thee,

QUINTUS (Alto i)
O Lord, O Lord, I lift my heart to thee,

ALTUS (Alto ii)
O Lord, I lift my heart to thee, My soul in thee doth

TENOR
O Lord, I lift my heart to thee, My soul in thee.

BASSUS
O Lord, I lift my heart to thee, My soul in

My soul in thee doth ev-er trust; (1) O let me not confounded

My soul in thee doth ev-er trust; O let me not confounded be, O let me not

ev-er trust, my soul in thee doth ev-er trust; O let me not confounded be,

— doth ev-er trust, in thee doth ev-er trust; O let me not confound - ed be,

thee doth ev-er trust, — in thee doth ev-er trust; O let me not confounded be, O let not not con-

be, O let me not confounded be, But make me right-eous with the just.

— confound-ed be, But make me right-eous with the just, with the just.

confound - ed be, But make me righteous with the just, me right - eous with the just.

But make me right-eous with the just, but make me right - eous with the just.

- found - ed be, But make me right-eous with the just.

O LORD IN THEE IS ALL MY TRUST

259

MEDIUS (Treble)

CONTRATENOR I (Alto)

CONTRATENOR II (Alto)

TENOR

BASSUS

O Lord, in thee is all my trust, O Lord, in thee is all my trust, is

all my trust, O Lord, in thee is all my trust, O Lord, in thee is all my trust, Give ear un-to my

Give ear un-to my woe-ful cry: Re-fuse me not that am un-just, (1) trust, Give ear un-to my woe-ful cry: Re-fuse me not that am un-just, But bow-ing down thy trust, Give ear un-to my woe-ful cry: Re-fuse me not that am un-just, But bow-ing down thy

But bow-ing down thy heaven-ly eye, but bow-ing down thy heavenly eye, Be-hold how
 heavenly eye, but bow-ing down thy heaven-ly eye, thy heaven-ly eye, Be-
 -ly eye, but bow-ing down thy heaven-ly eye, but bow-ing down thy heaven-ly eye, Be-
 heavenly eye, but bow-ing down thy heaven-ly eye, thy heaven-ly
 But bow-ing down thy heaven-ly eye, Be-hold how I do

I do still la-ment, be-hold how I do still la-ment My sins where-in I
 -hold how I la-ment, be-hold how I do still la-ment, I do la-ment My sins where-in I
 -hold how I do still la-ment, how I do still la-ment My sins wherein I thee of-fend, I
 eye, Be-hold how I do still la-ment, I do la-ment My sins where-in I
 still la-ment, how I do still la-ment, be-hold how I do still la-ment, la-ment My sins where-in I

thee of-fend: O Lord, for them shall I be shent, shall I be shent,
 thee of-fend: O Lord, for them shall I be shent, Sith
 thee of-fend: (I) O Lord, for them shall I be
 thee of-fend: O Lord, for them shall I be shent, O Lord, for them shall I be
 thee of-fend: O Lord, for them shall I be shent, Sith thee to

Sith thee to please I do in-tend? No, no, not so; thy will is bent

thee to please I do in-tend? No, no, not so; thy will is bent, no, no, not so;

shent, — Sith thee to please I do in-tend? No, no, not so; thy will is bent, no, not so; thy will

shent, Sith thee to — please I do in-tend? No, no, not so; thy will is bent, no, no, not so;

please, sith thee to please I do in-tend? No, no, not so;

To deal with sin - ners in thine ire; But when in heart they shall re-pent,

thy will is bent To deal with sin - ners in thine ire; But when in heart they shall re -

— is bent To deal with sin - ners in thine ire; But when in heart they shall re -

thy will is bent To deal with sin - ners in thine ire; But when in heart they shall re -

thy will is bent To deal with sin - ners in thine ire; But when in heart they shall re -

Thou grantst with speed their just de-sire. To thee there-fore still

-pent, Thou grantst with speed their just de-sire. To thee there-fore still shall I cry,

-pent, Thou grantst with speed their — just de-sire. To thee there-fore still

-pent, Thou grantst with speed, with speed their just de-sire. To thee there-fore still shall I cry, still

-pent, Thou grantst with speed their just de-sire. To thee there-fore still

(1) o for d d: Ch. Ch. 21.

(2) (3) add. b: Ch. Ch. 21.

shall I cry, to thee there-fore still shall I cry, To wash a-way my sin-ful

to thee there-fore still shall I cry, To wash a-way my sin-ful

shall I cry, to thee there-fore still shall I cry, To wash a-way my sin-ful

shall I cry, to thee there-fore still shall I cry, To wash a-

shall I cry, to thee there-fore still shall I cry,

crime; Thy blood, O Lord, is not yet dry, But that it may—

crime, my sin-ful crime; Thy blood, O Lord, is not yet dry, But that it may—

crime, to wash a-way my sin-ful crime; Thy blood, O Lord, is not yet—

-way my sin-ful crime, a-way my sin-ful crime; Thy blood, O Lord, is not yet dry, But

To wash a-way my sin-ful crime;

— help me in time, but that it may help me in time. Haste thee, O Lord, O Lord,

— help me in time, in time. Haste thee, O Lord, haste thee, I say,

dry, But that it may help me in time. Haste thee, O Lord, haste.

that it may help me, help me in time. Haste thee, O Lord, haste thee, I say,

But that it may help me in time.

A musical score for the hymn "Haste Thee, O Lord". It consists of five staves. The first four staves are vocal parts, and the fifth staff is a basso continuo part. The music is written in G major (one sharp) and common time. The lyrics are distributed across the staves as follows:

Staff 1: haste thee, O Lord, haste thee, I say,
Staff 2: haste thee, O Lord, haste thee, I say, To
Staff 3: —thee, O Lord, haste —thee, I say,
Staff 4: haste thee, O Lord, O Lord, haste thee, I
Staff 5: Haste thee, O Lord, haste thee, I say, haste —thee, O Lord, I

—thee, I say, To pour on me thy gifts of grace, to pour on

pour on me thy gifts of grace, thy gifts of grace, to pour on me thy gifts of grace,

Lord, To pour on me thy gifts of grace, to pour on me thy gifts of grace, to pour on me thy

say, say, to pour on me thy gifts of grace, to

say, To pour on me thy gifts of — grace, thy gifts of grace, to pour on

me thy gifts of _____ grace; That when this life shall flit a -

to pour on me thy gifts of grace;

gifts of _____ grace; That when this life shall flit shall flit a - way,

pour on me thy gifts of _____ grace; That when this life shall flit a -

me thy gifts of _____ grace; That when this life shall flit a - way,

way In heaven with thee I may have place,
 That when this life shall flit a-way In heaven with thee I may have place, with thee I
 that when this life shall flit a-way In heaven with thee I
 -way, that when this life shall flit a-way In heaven with thee I may have place,
 that when this life shall flit a-way In heaven with thee I may have

in heaven with thee I may have place, in heaven with thee I may have place;
 may have place, in heaven with thee I may have place, I may have
 may have place, in heaven with thee I may have place, in heaven with
 - I may have place, in heaven with thee I may have place; Where
 place, in heaven with thee I

Where thou dost reign con-tin-u-al-ly, con-tin-u-al-ly With
 place; Where thou dost reign con-tin-u-al-ly
 thee I may have place; Where thou dost reign con-tin-u-al-ly
 thoudost reign con-tin-u-al-ly, where thou dost reign con-tin-u-al-ly
 may have place; Where thou dost reign con-tin-u-al-ly

God which once theedown did send, theedown did send, with God

With God which once theedown did send, theedown did send, with

With God which once theedown did send, theedown did send,

With God which once theedown did send, theedown did send,

whichonce theedown did send, with God which once thee down did send,Where

God which once theedown did send,thee down did send, Where

send, theedown did send, with God which once theedown did send, theedown did send,

with God whichonce theedown did send, theedown did send,

with God whichonce theedown did send, theedown did send,

an-gels sing con-tin-u-al-ly, where an-gels sing con-

an-gels sing con-tin-u-al-ly, where

Where an-gels sing con-tin-u-al-ly, where an-gels sing con-tin-

Where an-gels sing con-tin-u-al-ly, con-tin-ual-

Where an-gels sing con-tin-ual-ly, where

[illegible]

tin-u-al-ly, To thee be praise, to thee be

ly, con-tin-ual-ly, To thee be praise, to

where an-gels sing con-tin-ual-ly, con-tin-ual-ly, To thee be praise, to

where an-gels sing con-tin-u-al-ly, To thee be praise, to

(3) an-gels sing con-tin-u-al-ly, con-tin-u-al-ly, To thee be praise, to

praise, world with-out end. A men. A - men.

thee be praise, world with-out end. A men. A - men.

thee be praise, world with-out end. A men. A - men.

thee be praise, be praise, world with-out end. A men. A - men.

thee be praise, world with-out end, world with-out end. A men. A - men.

(1) add. f: Ch.Ch.21. (2) o for dd: Ch.Ch.21. (3) add. k: Ch.Ch.21.

not, neither chas - ten me in thy dis -

not, nei-ther chas - ten me in thy dis - pleas - ure.

not, nei-ther chas - ten me in thy dis - pleas - ure, nei-ther chas - ten

-buke me not, nei-ther chas - ten me in thy dis - pleas - ure, in

nei-ther chas - ten me in thy dis - pleas - ure, nei-ther chas - ten me in

-pleas - ure, in thy dis - pleas - ure. Have mer - cy, have mer - cy up - on me, O Lord, O

Have mer - cy up - on me, have mer - cy up - on

-pleas - ure. Have mer - cy up - on me, have mer - cy up - on

me in thy dis - pleas - ure. Have mer - cy up - on me, have mer - cy up - on me,

thy dis - pleas - ure. Have mer - cy up - on me, have mer - cy up - on

thy dis - pleas - ure. Have mer - cy up - on me, O

Lord, for I am weak, for I am weak: for my bones are

me, for I am weak, for I am weak: O Lord, heal me, for my bones are vex -

me, for I am weak, for I am weak: O Lord, heal me,

O Lord, heal me, for my bones

me, for I am weak, for I am weak: O Lord, heal me, for

Lord, O Lord, heal me, for my bones

vex - ed, are vex - ed. My soul, my soul is al - so sore trou - bled:

ed, are vex - ed. but

for my bones are vex - ed. My soul is al so sore trou - bled:

are vex - ed, are vex - ed. My soul, my soul is al - so sore - trou - bled:

my bones are vex - ed. My soul, my soul is al - so sore trou - bled:

are vex - ed. My soul, my soul is al - so sore trou - bled:

but Lord, how long wilt thou punish me, pun - ish me? how long wilt thou pun - ish me? O

Lord, how long wilt thou pun - ish me? how long wilt thou pun - ish me, pun - ish me?

but Lord, but Lord, how long wilt thou pun - ish me?

but Lord, how long wilt thou pun - ish me? O Lord,

but Lord, how long wilt thou pun - ish me? but Lord, how long wilt thou pun - ish

but Lord, but Lord, how long wilt thou pun - ish me? O

save me, O save me, O save me for thy mer - cy's sake.

O save me, O save me, O save me for thy mer - cy's sake.

O save me for thy mercy's sake, O save me, O save me for thy mer - cy's sake.

save me, O save me, O save me for thy mercy's sake, O save me for thy mer - cy's sake.

me? O save me, save me, O save me, O save me for thy mer cy's sake.

save me, O save me, O save me, O save me for thy mer cy's sake.

O LORD INCREASE MY FAITH

MEDIUS (Treble)

ALTUS (Alto)

TENOR

BASSUS

O Lord, in-crease my faith, strength - en me and con -

-firm me in thy true faith; en - due me with wis-dom, with wis-dom,

-firm me in thy true faith; en-due me with wis-dom, with wis-dom, en - due me with

-firm me in thy true faith; en - due me with wis-dom,

-firm me in thy true faith; en - due me with wis-dom,

char - i - ty, chast - i - ty, and pa - ti -

wis - dom, char - i - ty, chast - i - ty, and pa - ti - ence, and pa - ti -

char - i - ty, chast - i - ty, and pa - ti - ence, and pa - ti -

char - i - ty, chast - i - ty, and pa - ti -

-ence in all my ad-ver - si - ties. Sweet

-ence in all my ad-ver - si - ties.

-ence in all my ad-ver - si - ties, in all my ad-ver - si - ties.

-ence in all my ad-ver - si - ties, ad - ver - si - ties.

Je - sus, say A - men, sweet Je - sus, say A - men, sweet Je -

Sweet Je - sus, say A - men, sweet Je - sus, say A - men, A - men, sweet Je -

Sweet Je - sus, say A - men, sweet Je - sus, say A - men,

Sweet Je - sus, say A - men, sweet Je - sus, say A - men,

- sus, say A - men, sweet Je - sus, say A - men.

- sus, say A - men, sweet Je - sus, say A - men, say A - men.

sweet Je - sus, say A - men, say A - men.

sweet Je - sus, say A - men, say A - men.

SEE, SEE, THE WORD IS INCARNATE

CONTRATENOR
(Alto)

VERSE

See, see, the Word is in - carn - ate;

God (2) is made man in the womb of a Vir - gin. Shep - herds re joice, wise men ad.

Glo - ry be to God on - (6) (7) (8) (9) Glo - ry be to God, to God on high: - ore, and an - gels sing: Glo - ry be to God on high, glo - ry be to Glo - ry be to God on high, glo - ry be to God, to Glo - ry be to God on high:

high: peace on earth, (10) peace on earth, peace on (11) peace on earth, on earth, peace on earth, peace on God on high: peace on earth, peace on earth, peace on earth, good - will to - wards men, towards (12) peace on earth, good - will to - wards men, peace on (13)

(1) add. \sharp : Ch.Ch. 21, 59, B.M. Add. 29373 (2) \flat : om. Ch.Ch. 60. (3) A: Ch.Ch. 60. (4) \flat : om. Ch.Ch. 21. (5) add. \flat : Ch.Ch. 21.
 (6) \circ \sharp for \circ : Ch.Ch. 21. (7) \sharp for \circ : Ch.Ch. 21. (8) \sharp for \sharp : B.M. Add. 29373. (9) for variant of this chorus see p. 281.
 (10) \sharp for \circ : he taking up the following three notes of the 2nd Medius, Ch.Ch. 57, B.M. Add. 29376. (11) \sharp : om. B.M. Add. 29373 (12) no words: Ch.Ch. 21.
 (13) no words: Ch.Ch. 21.

(1) VERSE

earth, good-will to-wards men, good-will towards men. The law is

earth, good - will to - wards men. The law is cancelled,

peace on earth, good - will towards men. The law is cancelled,

men, peace on earth, good-will towards men. The law is cancelled,

earth, good - will to - wards men. The law is cancelled,

cancelled, Jews and Gen-tiles all con-vert-ed by the preach-ing of glad ti -

Jews and Gen-tiles all con-vert-ed by the preaching of glad ti - dings,

-dings, by the preach-ing of glad ti - dings of sal-va-ti-on. The

(2) (3)

by the preach-ing of glad ti - dings of sal-va-ti-on, glad ti-dings of sal - va - ti - on.

(1) ♯ for ♮: Ch.Ch.56.

(2) add. ♭: Ch.Ch.21, B.M.Add.29376.

(3) add. ♯: Ch.Ch.21, B.M.Add.29376.

(1)

blind have sight and crip- ples have their mo- ti- on; dis-eas-es cur - ed,

CONTRATENOR II

The blind have sight and crip-ples have their_ mo - tion; dis-eas-es

(2)

dis-eas-es cur - ed, the dead are rais - ed, and mir-a-cles are wrought, and mir - a -

cur - ed, dis-eas-es cur - ed, the dead are rais - ed, and mir-a-cles are

(3)

(4)

cles are wrought, the dead are rais - ed, and mir - a - cles are wrought. Let us

wrought, the dead are rais - ed, and mir - a - cles are wrought. Let us

FULL

FULL

FULL

Let us

(1) add. # : Ch.Ch.56.

(2) add. ♯ : Ch.Ch.56.

(3) ♭ : om. Ch.Ch.21.

(4) ♯ for ♯ : Ch.Ch.21.

(1)

sac-ri-fice, a sac-ri fice for sin. The earth quakes, the sun is dark - ened,
 - ri - fice, a sac-ri-fice for sin, for sin. The earth quakes, the sun is
 — for sin, a sac-ri-fice for sin. The earth quakes, the sun is dark -

the powers of hell are sha - ken, the powers of hell, the powers of hell are sha-ken; and lo,
 dark-ened, the powers of hell are sha - ken, the powers of hell are sha - ken; and lo,
 -ened, the powers of hell are sha-ken, the powers of hell, of hell are sha - ken; and

FULL (4)

Sing Al-le-lu - ia, sing Al-le-lu -
 he is ris - en up, he is ris - en up in vic-to-ry. Sing Al-le-lu - ia, sing Al-le-lu -
 he is ris - en up, he is ris - en up in vic - to-ry. Sing Al-le-lu - ia, sing Al-le-lu -
 lo, he is ris - en up, he is ris - en up in vic-to-ry. Sing Al-le-lu -

(1) Ch.Ch.21 only, to end of verse.

(2) #:om. B.M.Add.29374.

(3) ♯ for ♮: Ch.Ch.60.

(4) ♮ for ♯: Ch.Ch.56.

-ia, sing Al-le-lu - ia, sing Al - le - lu - ia. (1) VERSE

-ia, sing Al-le-lu - ia, sing Al - le-lu - ia. See, O see the

-ia, sing Al-le-lu - ia, sing Al - le - lu - ia. See, the fresh wounds O

-ia, sing Al - le - lu - ia. VERSE See, O see,

-ia, sing Al-le-lu - ia, sing Al - le - lu - ia. See, O see the fresh

fresh wounds, the gor - ed blood, the pricks of thorns,

— see the fresh wounds, the gor - ed blood, the pricks

O see the fresh wounds, the gor - ed blood, O see the gor -

wounds, the fresh wounds, the gor-ed blood, the pricks of thorns, the

of thorns, the print of nails; and in the sight of mul - ti-tudes FULL

— of thorns, the print of nails; and in the sight of mul - ti - tudes a FULL

— ed blood, the pricks of thorns, the print of nails; and in the sight of mul - ti - tudes (2) FULL

print of nails; and in the sight of mul - ti - tudes, of mul - ti - tudes a

(1) DD for A B: Ch.Ch.57, B.M.Add.29376. (2) G below: B.M.Add.29375.

Musical score for the hymn "Glorious as-cen-si-on". The score is written for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and Piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into three systems, each containing five staves. The lyrics are: "glo - ri - ous as - cen - si - on, as - cen - si - on. Where now he sits on a glo - ri - ous, a glo - ri - ous as - cen - si - on." The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written below the vocal staves. The piano part is written on a grand staff (treble and bass clef). The score is marked with "VERSE" at the beginning of the third system.

[illegible]

(8)

sit-teth on the throne.

(9)

sits on the throne, glo-ry be to the Lamb that sit-teth on the throne. Let us con-tin-ue our

(10) (11)

sit - teth on the throne, glo-ry be to the Lamb that sit-teth on the throne.

sit - teth on the throne, glo-ry be to the Lamb that sit - teth on the throne. Let us con-tin-ue our

FULL

Glo-ry be to the Lamb — that sit - teth on the throne.

- (1) $\circ \circ$ for $d \cdot d \circ$: Ch.Ch. 21. (2) $\#$: om. Ch.Ch. 56. (3) $d d$ for $d \cdot d$: Ch.Ch. 21. (4) E: B.M.Add. 29376.
 (5) $d \circ$ for $d \cdot d$: Ch.Ch. 59, B.M.Add. 29373. (6) $\overset{\text{A}}{\underset{\text{E}}{\text{C}}}\overset{\text{A}}{\text{C}}$ for d : Ch.Ch. 56, B.M.Add. 29372. (7) $\circ d$ for $\circ \cdot$: Ch.Ch. 56, B.M.Add. 29372.
 (8) $d _$ for \circ : B.M.Add. 29372. (9) add. \sharp : Ch.Ch. 21. (10) d for $d d$: Ch.Ch. 21, 59. (11) $d d$ for \circ : Ch.Ch. 59.

wont-ed note with Ho-san-na, with Ho-san-na: Bless-ed be he be he that
 -wont-ed note with Ho-san-na: Bless-ed be he that com-eth in the
 with Ho-san-na: Bless-ed be he that com-eth in the
 wont-ed note: Bless-ed be he that com-eth
 with Ho-san-na, with Ho-san-na: Bless-ed be he that com-eth in the Name

com-eth in the Name of the Lord; with Al-le-lu-ia. (3) (4)
 Name of the Lord; with Al-le-lu-ia, with Al-le-lu-ia: We triumph in (5)
 Name of the Lord; with Al-le-lu-ia, with Al-le-lu-ia: We triumph in vic-
 in the Name of the Lord; with Al-le-lu-ia, with Al-le-lu-ia: We triumph in (6)
 of the Lord; with Al-le-lu-ia: We triumph in

the ser-pent's head bruised, Christ's king-dom ex-alt-ed, (7) (8)
 the ser-pent's head bruised, Christ's king-dom ex-alt-ed, (9) (10) (11)
 vic-to-ry: Christ's king-dom ex-
 -to-ry: the ser-pent's head bruised, Christ's king-dom ex-alt-ed, ex-
 vic-to-ry: Christ's king-dom ex-
 vic-to-ry: Christ's king-dom ex-

(1) add. ♯: Ch.Ch. 21, 57.

(2) ♯ for ♮: Ch.Ch. 21, B.M. Add. 29374.

(3) D: Ch.Ch. 21.

(4) ♯ for ♮: Ch.Ch. 56, B.M. Add. 29372.

(5) add. ♯: Ch.Ch. 21, 57, B.M. Add. 29376.

(6) add. ♯: Ch.Ch. 21, 60, B.M. Add. 29374.

(7) A: Ch.Ch. 21.

(8) ♯ for ♮: Ch.Ch. 56, B.M. Add. 29372.

(9) F♯: Ch.Ch. 21.

(10) ♯: om. Ch.Ch. 21.

(11) ♯ for ♮: Ch.Ch. 21.

and heaven laid o - - pen to sin - ners, and

-alt - ed, and heaven laid o - - pen, and heaven laid o - pen to sin -

-alt - ed, (1) and heaven laid o - pen to sin - ners, and heaven laid o -

-alt - ed, (2) and heaven laid o - pen, laid o - - pen

-alt - ed, and heaven laid

heaven laid o - - pen to sin - ners, and heaven laid o - -

- ners, and heaven, and heaven laid o - pen to sin - ners, to sin -

- pen to sin - ners, and heaven laid o - pen to sin - ners, and heaven laid o -

to sin - ners, (6) to

o - - pen, and heaven laid o - - pen to sin - ners,

pen to sin - ners. A - - men. A - - men. A - - men. A - - men.

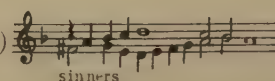
- pen, and heaven laid o - pen to sin - ners. A - - men. A - - men. A - - men. A - - men.

sin - ners. A - - men. A - - men. A - - men. A - - men.

and heaven laid o - pen to sin - ners. A - - men. A - - men. A - - men. A - - men.

(1) add. ♯: Ch.Ch. 21, 59, B.M. Add. 29373.

(2) ♯ for ♮: Ch.Ch. 60.

(3)  Ch.Ch. 21. (4) ♭: om. Ch.Ch. 21.

(5) add. ♯: Ch.Ch. 21.

(6) ♯ for ♮: Ch.Ch. 21.

(7) for variant ending see p. 281.

VARIANT OF CHORUS ON PAGE 272.

CH. CH. 56-60, B. M. ADD. 29372-6

CANTUS
Glo - ry be to God on high.

QUINTUS
Glo - ry be to God on high.

CONTRATENOR
sing: Glo - ry be to God on high, Glo - ry be to God on high.

TENOR
Glo - ry be to God on high, glo - ry be un-to God, be un-to God on high.

BASSUS
Glo - ry be to God on high, glo-ry be to God on high, on high.

VARIANT ENDING

CH. CH. 56-60, B. M. ADD. 29372-6

CANTUS
to all sin - ners. A - men.

QUINTUS
sin - ners. A - men.

CONTRATENOR
sin - ners, and heaven laid o - pen to sin - ners. A - men.

TENOR
all be - liev - ers. A - men.

BASSUS
and heaven laid o - pen to sin - ners. A - men.

SING UNTO THE LORD

PS. XXX, 4, 5, 6, 7, 8, 9, 10, 11

(1) VERSE

(1) VERSE

(1) VERSE

BASSUS I

VERSE

BASSUS II

VERSE

ORGAN

Sing un - to the Lord, sing un -

Sing un-to the Lord,

(2)

(3)

(4)

- to the Lord, O ye Saints — of his, and givethanks at the re-membrance of his

— O ye Saints of his, and givethanks at the re-membrance of his ho - li - ness, of his ho -

(5)

(6)

For MSS. etc. see p. xxxvii

(1) Though these are Viol parts, the direction *Verse* is given in Ch.Ch. 21.(2) \flat : om. Durh. C. 17(3) \sharp : om. Durh. A. 5.(4) \flat : om. Durh. A. 5.(5)(6) \sharp : om. Durh. A. 5.

ho-li-ness: for his an-ger en-dures but a mo-ment, but a

(1)

(2)

(3)

(4)

- li-ness: for his an-ger en-dures but a mo-ment, but a mo-ment, a mo - ment,

mo-ment, in his fa-vour is life, is life, in his fa-vour is

(5)

in his fa-vour is life, is life, in his fa-vour is life, is

life: weep - ing may en - dure for a night, weep - ing may en -

life: weep - ing may en - dure for a night, weep - ing may en - dure

(1) (2) (3) (4)

-dure for a night, but joy, but joy comes in the morn - ing.

for a night, but joy, but joy, but joy comes in the morn - ing.

(5)

(1) d_B for d_B (alto): Durh.A.5.

(2) F for C: Durh.A.5.

(3) \flat (alto): om. Tenb.791.

(4) G for A: Tenb.791.

(5) add. \sharp : Ch.Ch.21.

FULL MEDIUS

And in my pros-per-i - ty I said, I shall nev - er be mov - ed, I shall

FULL CONTRATENOR I

And in my pros - per - i - ty I said, I shall nev - er be

FULL CONTRATENOR II

And in my pros - per - i ty I

FULL TENOR

And in my pros-per - i - ty I said, I shall

FULL BASSUS

And in my pros-per - i

[illegible]

(I) add.b : Ch.Ch.21.

(2) add. 4 (bass) : Durh. A. 5.

(1) -per - i - ty I said, I shall nev - er be mov - ed:
 (2) -ed, be mov - ed, I shall nev - er be mov - ed:
 (3) -ed:
 (4) said, and in my pros-per - i - ty, I shall nev - er be mov - ed:
 (5) shall nev - er be mov - ed:
 (6) -ed, I shall nev - er be mov - ed, be mov - ed:
 VERSE

Lord, by thy fa-vour thou hast made my moun - tain to stand strong. Thou didst
 — by thy fa-vour thou hast made — my moun-tain to stand strong. Thou didst hide thy face
 (7)

(1) add. ♭: Ch.Ch.21, Durh.C.1.

(2) add. ♯: Durh.C.5.

(3) ♭. ♭. ♭. ♭. for ♭. ♭. ♭. ♭. ♭.: Durh.C.5.

(4) ♭: om. Durh.C.4.

(5) add. ♭: Durh.C.4.

(6) ♭ for ♭: Durh.C.16.

(7) E for D: Tenb.791.

hide thy face and I was troubled, thou didst hide thy—face and I was troub-led.

and I was troubled, thou didst hide thy face and I was troub - led.

(1)

(2) (3) (4)

I cri - ed to thee, O Lord, I cri-ed to thee, O— Lord, and

I cri-ed to thee, O Lord, I cri - ed to thee, O— Lord,

(1) C_4 for D_4 : ChCh.21.

(2) G above (bass) : Tenb.791.

(3) DE for EF : Tenb.791.

(4) D_4 for D_5 : Durh.A.5.
AGF#

un-to the Lord I made my sup-pli-ca - ti-on, and un-to the

and un-to the Lord I made my

(1)

Lord I made my sup-pli-ca - ti-on. I cri-ed un-to thee, O Lord, un-to

sup-pli-ca - ti-on. I cri-ed to thee, O Lord, and un-

I cri-ed un-to thee, O Lord, and un-to the

I cri-ed un-to thee, O Lord, and un

(2)

(3)

(4)

(1) \flat : om. Durh. A.5.(2) add. \sharp : Durh. C.16, 17.

(3) AB for BC: Tenb. 791.

(4) \flat : om. Durh. A.5.

thee, O Lord, and un-to the Lord I made my suppli-
and un-to the Lord I made my sup - pli -
- to the Lord I made my suppli - ca - ti - on, and un-to the Lord I made my suppli -
Lord I made my suppli-ca - ti - on, I made my sup - pli - ca -
- to the Lord, the Lord, I made my sup - pli -

VERSE
-ca-ti on.
VERSE
-ca-ti on. What pro-fit is there in my blood, when
VERSE
-ca-ti on.
VERSE
-ti-on.
VERSE
-ca-ti-on. What pro-fit is there in my blood,

I go down in - to the pit? Shall the dust praise thee, shall the

when I go down in - to the pit? Shall the dust praise thee, shall the

(1)

dust praise thee, the dust praise thee, shall the dust praise thee, shall it de - clare thy truth, shall

dust praise thee, shall the dust praise thee, praise thee, shall it de - clare thy truth, shall it de -

(2)

(1) ED for CA: Durh.A.5.

(2) ♩ for ♩ (bass): Durh.A.5.

it de-clare thy truth, de - clare thy — truth? Hear, O Lord, hear, O Lord,

clare thy — truth, shall it de - clare thy truth? Hear, — O Lord, hear, O Lord, O — Lord,

(1)

and have mer - cy up-on me: Lord, be thou — my help - er. Hear, O

and have mer - cy up-on me: Lord, be thou my help - er. Hear, O

(2) (3)

(1) add. ♩ F_D (alto): Durh. A. 5.

(2) (3) #: om. Durh. A. 5.

Lord, and have mer - cy, have mer - cy up - on me:

FULL

Hear, O Lord, and have mer - cy up - on me: Lord, be thou my help -

Lord, O Lord, and have mer - cy on me, have mer - cy on me: Lord, — be thou my help -

(1) Lord, and have mer - cy up - on me, have mer - cy up - on me: (2) Lord, — be thou my help -

Lord, and have mer - cy up - on — me, have mer - cy up - on me:

(3) (4)

Lord, be thou my help - er, — O Lord, be thou my help - er, be thou my

- er, Lord, be thou my help - er, Lord, be thou my help -

- er, Lord, be thou my help - er, Lord, be thou my help -

- er, O Lord, be thou my help - er, Lord, be — thou, be

Lord, be thou my help - er, O Lord, be thou my help -

(9) (10)

(1) add. \flat : B.M. Add. 30478. (2) dd for o : Wimb. (3) $\text{d} \cdot \text{d}$ for $\text{d} \cdot \text{d}$: Durh. A. 5. (4) d for d (bass): Tenb. 791. (5) \flat : om. Durh. C. 5.
 (6) o for o : Wimb. (7) d for d : Wimb. (8) add. \flat : Durh. C. 17. (9) \flat : om. Tenb. 791. (10) 4 notes (alto) one minim length earlier: Tenb. 791.

help - er, Lord, be thou my help - er, Lord, be thou my help - er.
 - er, O Lord, be thou my help - er, my help - er, Lord, be thou my help - er.
 be thou my help - er, be thou my help - er, Lord, be thou my help - er.
 thou my help - er, Lord, be thou my help - er, Lord, be thou, be thou my help - er, my help - er.
 - er, Lord, be thou my help - er, my help - er, Lord, be thou my help - er.

(1) ♩ for ♩ ; Wimb. (2) (3) add. \flat to E: Durh. A. 5.

THE SECRET SINS

VERSE

CONTRATENOR

ORGAN

The se - cret sins that

hid - den lies with - in my pen - sive heart Pro - cures great heaps of

bit - ter thoughts, and fills my soul with smart; And yet the more my

soul doth seek some sweet re - lief to find, The more doth sin with

vain de - lights, a - las, still keep me blind. The more doth sin with vain de - The more doth sin with

FULL MEDIUS

FULL CONTRATENOR I

FULL CONTRATENOR II

FULL TENOR

FULL BASSUS

The more doth sin with

The more doth sin with vain de-lights, a-las, still keep me blind.

more doth sin with vain de-lights, a-las, still keep me blind, a-las, still keep me blind.

sin with vain de-lights, a-las, still keep me blind, a-las, still keep me blind.

-lights, a-las, still keep me blind, a-las, still keep me blind.

vain de-lights, with vain de-lights, a-las, still keep me blind, still keep me blind.

VERSE CONTRATENOR

Thou see'st, O God, what strifes there are be-tween my soul and

sin: Thy grace doth work, but sin pre-vails and blinds my soul there-in. Where-fore, sweet Christ, thy

grace in-crease, my faith aug-ment with-al, And for thy ten-der mer-cy's sake, Lord, hear me when I

FULL

And for thy ten-der mer-cy's sake, Lord,

call. And for thy ten-der mer-cy's sake, Lord, hear me when I

FULL

And for thy ten-der mer-cy's sake, Lord, hear me when I

FULL

And for thy ten-der mer-cy's sake, Lord, hear me when I call,

FULL

And for thy ten-der mer-cy's sake, thy mer-cy's sake, Lord, hear me

hear me when I call. A - - - men.

call, Lord, hear me when I call. A - - - men.

(2) call, Lord, hear me when I call. A - - - men.

Lord, hear me when I call. A - - - men.

when I call, when I call. A - - - men.

(3) (4)

(1) $\text{d} \cdot \text{d}$ for $\text{d} \text{d}$: St. John's 180. (2) E: Durh. C. 4. (3) (4) b : om. Durh. C. 19.

THIS IS THE RECORD OF JOHN

ST. JOHN I. 19,20,21,22,23

CONTRATENOR
(Alto)

ORGAN

(1) VERSE

VERSE

This is the re-cord of John, when the Jews sent

priests and Le-vites from Je-ru - sa-lem, from Je-ru-sa-lem to ask him: Who art thou? And he con-fess - ed

(2)

(3)

For MSS. etc. see p. xxxvii

(1) Though these are Viol parts, the direction *Verse* is given in Ch.Ch.21.(2) C_4 for D_4 (bass): Tenb.791.(3) B for F: Tenb.791; add E_b redundant: Tenb.791.

FULL MEDIUS

And he confess-ed

FULL CONTRATENOR I

And he confess-ed

FULL CONTRATENOR II

And he confess-ed

FULL TENOR

And he confess-ed

FULL BASSUS

And he confess-ed

and de-ni - ed not, and said plain - ly: I am not the Christ.

(1) (2)

(3)

and de - ni - ed not, and said plain - ly: I am not the —

and de - ni - ed not, and said plain - ly, and said plain - ly: I am not the

and de - ni - ed not, and said plain - ly:

and de - ni - ed not, and said plain - ly: I am not the Christ, and said

and de - ni - ed not, and said plain - ly: I am not the Christ, I am —

(4) (5) (6)

(1) C for C : ChCh.21. (2) A: Pet.42,44. (3) B : om. Durh.C.1, Pet.44. (4) add. GGA GB (tenor): Durh.A.5, Pet.46. (5) add. A (treble): Durh.A.5, Pet.46. (6) add. F (alto): Durh.A.5, Pet.46.

Christ, I am not the Christ.

(1)

Christ, I am not the Christ, I am not the Christ.

I am not the Christ.

(2)

plain-ly: I am not the Christ.

not the Christ, the Christ.

VERSE

VERSE

VERSE

VERSE

VERSE

And they ask-ed him: What art thou then?

(3) (4)

Art thou E-li-as? Art thou E-li-as? And he said: I am not. Art thou the

(5)

(1) \circ for dd : Ch.Ch.21. (2) \circ for dd : Ch.Ch.21, Durh.C.9,11. (3)(4) dd for dd : Pet.42,44. (5) \circ (tenor): Durh.A.5; dd for \circ (bass): Pet.46.

pro-phet? Art thou the pro-phet? And he an-swered No. And they ask-ed And they ask-ed And they ask-ed And they ask-ed And they ask-ed

him: What art thou then? Art thou E-li-as? And he said: I am
 him: What art thou then? Art thou E-li-as, E-li-as? And he said: I am
 him: What art thou, what art thou then? Art thou E-li-as? Art thou E-li-as? And he said: I am
 him: What art thou then? Art thou E-li-as, E-li-as? And
 him: What art thou then? Art thou E-li-as?

(1) = for ♩ : Durh.C.3,4,6.(2) ♩ : Ch.Ch.21; ♩ for ♩ : Durh.C.3,4,6.(3) ♩ : Durh.C.3,4.(4) ♩ for ♩ : Durh.C.7, Pet.42.(5) ♩ for ♩ : Durh.C.7, Pet.42.(6) ♩ for ♩ : B.M.Add.30478, Durh.C.9,10,11,14, Pet.35,43; G: Durh.C.10.(7) ♩ for ♩ : Durh.A.5, Pet.46.

not, I am not. Art thou the pro-phet? And he an-swered No. Art thou the
 —not, and he said: I am not. Art thou the pro-phet? And he an-swered No. Art thou the
 not, and he said: I am not. Art thou the pro-phet? And he an-swered No. Art thou the
 —he said: I am not. Art thou the pro-phet? And he an-swered No. Art thou the
 and he said: I am not. Art thou the pro-phet? And he an-swered No. Art thou the

(1) (2) (3) (4) (5)

[illegible]

(1) ♩ : Durh.C.7, Pet.42. (2) ♩ for ♩ : Durh.C.7. (3) ♩ for ♩ : B.M.Add.30478, Durh.C.9,10,11,14, Pet.35,43. (4) GABE \flat for EFGC: Tenb.791.

(5) add. b: Tenb.791.

we may give, that we may give an answer un-to them - that sent us. What sayest thou of thy-self?

(1) (2) (3)

And he said: I am - the voice of him that cri-eth in the wil - der-ness: Make straight the way of the

This musical score is for the hymn "The Voice of the Lord." It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into two systems. The first system contains the first two staves of the vocal parts and the first staff of the piano accompaniment. The second system contains the remaining three staves of the vocal parts and the second staff of the piano accompaniment. The lyrics are: "Lord, make straight the way of the Lord, the way of the Lord. And he said: I am the voice of him." The piano part features a simple, rhythmic accompaniment with a bass line and a treble line. The vocal parts are arranged in a traditional four-part setting.

Lord, make straight the way of the Lord, the way of the Lord. And he said: I am the voice of him.

that cri - eth in the wil - der-ness: Make straight the way of the Lord, make straight the

of him that cri - eth in the wil - der - ness: Make

am the voice of him that cri - eth in the wil-der-ness: (5) Make straight the way of the Lord, (6)

of him that cri-eth in the wil-der - ness: Make straight the way of the Lord, the way of the

him that cri - eth in the wil - der - ness: Make straight the way of the

(1) A: Ch.Ch.21, Pet.42. (2) F: Ch.Ch.21. (3) \underline{a} for d : Pet.46. (4) add. $\text{add. } \text{C}^{\flat}$ (tenor): Durh.A.5. (5) d^{\flat} for o : Ch.Ch.21. (6) d^{\flat} for d : Pet.35,43.

way of the Lord, of the Lord, make straight the way of the Lord, the way of the Lord.

straight the way of the Lord, the Lord, make straight the way of the Lord, of the Lord.

make straight the way of the Lord, the way of the Lord, make straight the way of the Lord, of the Lord.

Lord, make straight the way of the Lord, the way of the Lord, the way of the Lord.

Lord, make straight the way of the Lord, make straight the way of the Lord, the way of the Lord.

WE PRAISE THEE O FATHER

MEDIUS (Treble)

CONTRATENOR (Alto)

BASSUS

ORGAN

VERSE We praise thee, O Fa-ther, for the glo-rious re-sur-rec-tion of thy Son, the glo-rious re-sur-rec-tion of thy Son Je-

re-sur-rec-tion of thy Son, the glo-rious re-sur-rec-tion of thy Son Je-

Fa-ther, for the glo-rious re-sur-rec-tion of thy Son Je-

-rec-tion of thy Son, the glo-rious re-sur-rec-tion of thy Son Je-

For MSS. etc. see p. xxxviii

(5) (6) add. # to C: Pet. 46.

(1) o for d d: B.M. Add. 30478, Durh. C. 9, 11, 14, Pet. 35, 43. (2) (3) h: om. Ch. Ch. 21. (4) add. #: Tenb. 791.

(7) add. h (alto): Durh. A. 2.

MEDII

Son, Je - sus Christ, Je - sus Christ, Je - sus Christ our Lord:

CONTRATENOR I (1)
- sus Christ, Je - sus Christ, Je - sus Christ our Lord:

CONTRATENOR II

TENOR

BASSUS
Son, Je - sus Christ, Je - sus Christ, Je - sus Christ our Lord:

(2) (3)

FULL

We praise thee, O Father, for the glo-rious

(4) **FULL**
We praise thee, O Fa-ther, O Fa - ther,

FULL

FULL
We praise thee, O Fa-ther, for the glo - rious re - sur - rection of thy

FULL
We praise thee, O Fa-ther, for the glo - ri-ous re - sur - rec -

(1) # : om. Ch. Ch. 21. (2) b : om. Tenb. 791. (3) # : om. Durh. A. 2. (4) $\text{A } \text{C } \text{B } \text{G } \text{A } \text{B } \text{C } \text{D } \text{D}$ for $\text{d} : \text{Ch. Ch. 21.}$
We praise thee, O Fa-ther, for the

(1)
re-sur-rec-tion of thy Son, Je-sus Christ our Lord,
(2)
for the glo-rious re-sur-rec-tion of thy
(3)
We praise thee, O Fa-ther, for the glo-rious re-sur-rec-tion of thy
Son, thy Son, the re-sur-rec-tion, the re-sur-rec-tion of thy
- ti - on, the glo-rious re-sur-rec-tion of thy Son,
(4) (5)

(6) (7)
Je-sus Christ, Je-sus Christ, Je-sus Christ our Lord:
(8) (9) (10)
Son, Je-sus Christ, Je-sus Christ, Je-sus Christ our Lord:
Son, Je-sus Christ, Je-sus Christ, Je-sus Christ our Lord:
Son, Je-sus Christ, Je-sus Christ, Je-sus Christ our Lord:
Je-sus Christ, Je-sus Christ, Je-sus Christ our Lord:
(11)

(1) \natural : om. Durh.C.1, Pet.34. (2) \sharp for \flat : Durh.C.2,6. (3) C: Durh.C.10. (4) om. \sharp , add. \sharp to C (bass): Tenb.791. (5) add. \sharp (tenor): Pet.46.
(6) \flat for \natural : Durh.C.1. (7) \natural for \sharp : Durh.C.1, Pet.34. (8) \flat : om. Durh.C.7. (9) add. \flat : Durh.C.2,6. (10) \natural : om. Ch.Ch.21.
(11) add. \sharp to B, om. \sharp to C (alto): Durh.A.2, Pet.46.

VERSE

(1)

VERSE

VERSE

for he is the ve - ry - Pas - chal Lamb, which was of - fered up for us,

VERSE

(2)

for he is the ve - ry - Pas - chal Lamb, which was of - fered up

VERSE

(3)

(4)

and hath ta - ken a - way the sin of the world, and hath ta - ken a -

(5)

for us, and hath ta - ken a - way the sin of the world, and hath ta -

(6)

(1) add. ♭ : Ch.Ch.21. (2) ♯ : om. Durh.C.9,11. (3) ♯(bass) : om. Durh.A.2, Pet.46. (4) B : B.M.Add.30478. (5) ♯ : om. Durh.C.9,11.

(6) $\frac{d}{B\sharp A}$ for o(tenor) : Tenb.791.

-way the sin of the world, and hath ta-ken a - way the sin of the world: FULL
for
 -ken a-way the sin of the world, and hath ta-ken a - way the sin of the world; (1)
(2)
(3)

for he is the ve-ry Pas - chal Lamb, which was of - fered up for - FULL
 for he is the ve - ry Pas - chal Lamb, FULL
 he is the ve-ry Pas - chal Lamb, which was of - fered up for FULL
 for he is the ve-ry Pas - chal Lamb, which was of-fered up for FULL
 for he is the ve-ry Pas - chal Lamb, the ve - ry Pas - chal Lamb, (6)

(1) \overline{FE} for \underline{DE} : B.M.Add.30478, Durh.C.14.(2) \overline{FE} for \underline{DE} : Durh.C.9,11.(3) add. \sharp : Durh.C.9,11.(4) $\begin{smallmatrix} d. \\ B \end{smallmatrix} \cdot \begin{smallmatrix} d. \\ A \end{smallmatrix}$ for $\begin{smallmatrix} d. \\ B \end{smallmatrix}$ (tenor): Durh.A.2.(5) \sharp : om. Durh.A.2, Pet.46.(6) add. \sharp : Durh.A.2, Pet.46.

us, and hath ta - ken a - way, hath ta - ken a - way the
 which was of-fered up for us, and hath ta - ken a - way the sin
 us, which was of fered up for us, and hath ta - ken a - way the sin
 us, which was of - fered up for us, and hath ta - ken a - way the sin, the
 which was of - fered up for us, and hath ta - ken a - way the sin

(1) (2)

sin of the world; who by his death hath de-destroy - ed death, hath de-
 sin of the world; who by his death, his death hath de-
 of the world; who by his death hath destroy-ed death,
 of the world; who by his death hath de-destroy-ed death,
 sin of the world;
 of the world;

VERSE (4) (5) (6)

(1) d for dd : B.M.Add.30478, Durh.C.9,11,14.(2) h : om. Tenb. 791.(3) g for d (alto): Durh.A.2, Pet.46.(4) h : om. Durh.C.2,6.(5) d for AF : om (bass): Durh.A.2, Pet.46.(6) F for A : Durh.A.2, Pet.46.

-stroy - ed death, and by his ris - ing to life a - gain

(1)

-stroy - ed death, and by his ris - ing to life a -

and by his ris - ing to life a - gain

and by his ris - ing to life, to life a - gain hath re-

(2)

hath re - stor - ed to us, to

-gain hath re - stor - ed to

(3)

hath re - stor - ed to us ev - er - last - ing life, ev - er - last - ing life,

-stor - ed to us, hath re - stor - ed to us ev - er - last - ing life,

(1) dd for o : Pet. 34.(2) add. h : Durh. A. 2, Pet. 46.(3) add. h : Durh. C. 2, 6.

us ev-er-last-ing life, to us, to us ev-er-last-ing life. Who by his death hath destroy-ed

us ev-er-last-ing life, to us, to us ev-er-last-ing life. Who by his death hath destroy-ed

to us, ev-er-last-ing life. Who by his death hath de-destroy-ed

to us ev-er-last-ing life. Who by his death hath de-destroy-ed

Who by his death hath de-destroy-ed

Who by his death hath de-destroy-ed

death, and by his ris-ing to life a-gain hath re-stor-ed to us, to us ev-er-last-ing life.

death, and by his ris-ing to life a-gain hath re-stor-ed to us ev-er-last-ing life.

death, and by his ris-ing to life a-gain hath re-stor-ed to us ev-er-last-ing life.

death, and by his ris-ing to life a-gain hath re-stor-ed to us ev-er-last-ing life.

death, and by his ris-ing to life a-gain hath re-stor-ed to us ev-er-last-ing life.

death, and by his ris-ing to life a-gain hath re-stor-ed to us ev-er-last-ing life.

(1) A: Pet. 34. (2) F: Pet. 34. (3) F#: Pet. 34. (4) #: om. Pet. 39. (5) add. b: Pet. 34. (6) $\frac{d}{F}$ for $\frac{d}{F}$: Durh. C.1, Pet. 34.

(7) $\frac{dd}{d}$ for $\frac{d}{d}$: Durh. C.1, Pet. 34. (8) add. #: Durh. C.1, Pet. 34. (9) $\frac{oo}{o}$ for $\frac{o}{d}$: Durh. C.3, 4, 10. (10) $\frac{oo}{o}$ for $\frac{o}{d}$: Durh. C.16, Pet. 33, 34.

(11) D for F: Tenb. 791. (12) A for B: Tenb. 791. (13) #: om. Tenb. 791.

VERSE (1)

There-fore with Angels and Arch-angels, and with all the com-pa-ny of

VERSE (2)

There-fore with Angels and Arch-angels, and with

VERSE

There-fore with An - gels and Arch-angels,

VERSE

There-fore with An - gels and Arch-angels, and with all the com - pa - ny of

VERSE

There-fore with An - gels and Arch-angels, and with all the com - pa - ny of

VERSE

There-fore with An - gels and Arch-angels, and with all the com - pa - ny of

(3)

Therefore with An - gels and Arch-angels,

(4) (5) (6) (7) (8) (9)

heaven, we laud and mag-ni-fy thy glo-rious Name, thy glo - rious

all the com-pa-ny of heaven,

and with all the com-pa-ny of heaven, we

heaven, we laud and mag - ni - fy thy glo-rious Name, thy glo - rious

heaven, we laud and magni-fy thy glo - rious Name, thy glo - rious

and with all the com - pa - ny of heaven, we laud and

(11) (12) (13)

(1) E: Durh.C.1. (2) F: Pet.34. (3) DEE : Ch.Ch.21. (4) EF for EF : Tenb.791. (5) \sharp : om. Tenb.791. (6) add. \sharp : Durh.A.2, Pet.46. (7) EF for EF : Tenb.791. (8) C GBA for C (treble): Durh.A.2, Pet.46. (9) add. \sharp to G: Durh.A.2, Pet.46. (10) C for C : B.M.Add.30478, Durh.C.14. (11) add. B (treble); add. B (tenor): Durh.A.2, Pet.46. (12) add. A (bass): Durh.A.2, Pet.46. (13) G for A: Tenb.791.

Name, we laud and mag-ni-fy thy glo - rious Name, we laud and mag-ni-fy thy glo-ri-ous Name, we laud and mag-ni-fy thy glo-ri-ous Name, thy

glo - rious Name. There - fore with An-gels and Arch - an-gels, There - fore with An - gels and Arch - an-gels, There - fore with An-gels, there - fore with An-gels and Arch-an-gels, There - fore with An-gels, there - fore with An-gels and Arch-an-gels

(1) o for d. ♯ : Ch.Ch.21.

(2) add.barline : Ch.Ch.21.

(3) d — for o d o : Pet.34.

(4) ♯ : om.Ch.Ch.21.

(5) — for d d d d d B.M.Add.30478, Durh.C.14.

(6) ♯ for d. ♯ d d : Ch.Ch.21.

(7) add.♯♯(tenor):Durh.A.2.

(8) add.♯ : Durh.A.2.

(9) FG for GA : Tenb.791.

(10) F for D : Durh.A.2, Pet.46.

(11) add.♯(treble):Durh.A.2.

(12) d d for d d : Durh.C.1.

(13) d. ♯ for d d : Durh.C.16, Pet.33,38.

(14) F♯ for D : Durh.A.2, Pet.46.

(15) E♭ for d d : Tenb.791.

and with all the com - pa - ny of heaven, we laud and mag - ni - fy thy glo - rious

and with all the com - pa - ny of heaven, (1)

and with all the com - pa - ny of heaven, we laud and

and with all the com - pa - ny of heaven, we laud and mag - ni - fy thy —

and with all the com - pa - ny of heaven, we laud and mag - ni - fy thy (2) (3)

Name, we laud and magnify thy glo - rious Name, thy glorious Name. (4) (5)

we laud and mag - ni - fy thy glo - rious Name, we laud and magni - fy thy glo - ri - ous Name.

magnify thy glo - rious Name, we laud and mag - ni - fy thy glo - rious Name.

glo - rious Name, (6) thy — glo - rious Name, we laud and mag - ni - fy thy glo - rious Name. (7)

glo - rious Name, we laud and mag - ni - fy thy glo - rious Name, thy glo - ri - ous — Name. (8) (9)

(1) add. # : Durh. C. 3, 4, 10. (2) add. $\frac{EFG}{F}$ (tenor): Durh. A. 2, Pet. 46. (3) $\frac{O}{F}$ for $\frac{D}{F}$ (treble); add. $\frac{DEFD}{DEFD}$ (alto): Tenb. 791. (4) $\frac{H}{H}$: om. Durh. C. 2, 5, 6, 7. (5) $\frac{D}{D}$ for $\frac{O}{O}$: Durh. C. 2, 5, 7. (6) $\frac{D}{D}$ for $\frac{D}{D}$: Ch. Ch. 21. (7) add. $\frac{b}{b}$: Ch. Ch. 21. (8) add. $\frac{H}{H}$ (bass): Durh. A. 2, Pet. 46. (9) add. # (treble): Tenb. 791.

WHY ART THOU SO HEAVY O MY SOUL

PS. XLIII, 5,6

MEDIUS (Treble)

Why art thou so heav - y, O my soul: and why art thou so dis-qui-et -

ALTUS (Alto)

Why art thou so heav - y, O my soul: and why art thou so

TENOR

BASSUS

-ed with-in me, and why art thou so dis-qui-et-ed, and why art thou so dis -

dis-qui-et-ed with-in me, and why art thou so dis-qui-et-ed, why art thou

Why art thou so heav - y, O my soul: and why art thou so dis-qui-et -

Why art thou so heav - y, O my soul: and why art thou so

-qui-et-ed with - in me? O put thy trust in God, O put thy trust in God,

so dis-qui-et-ed with-in me? O put thy trust in God, O put thy trust in

-ed with - in, within me? O put thy trust in God, O put thy trust in

dis-qui-et-ed with - in me? O put thy trust in God, O put thy trust in

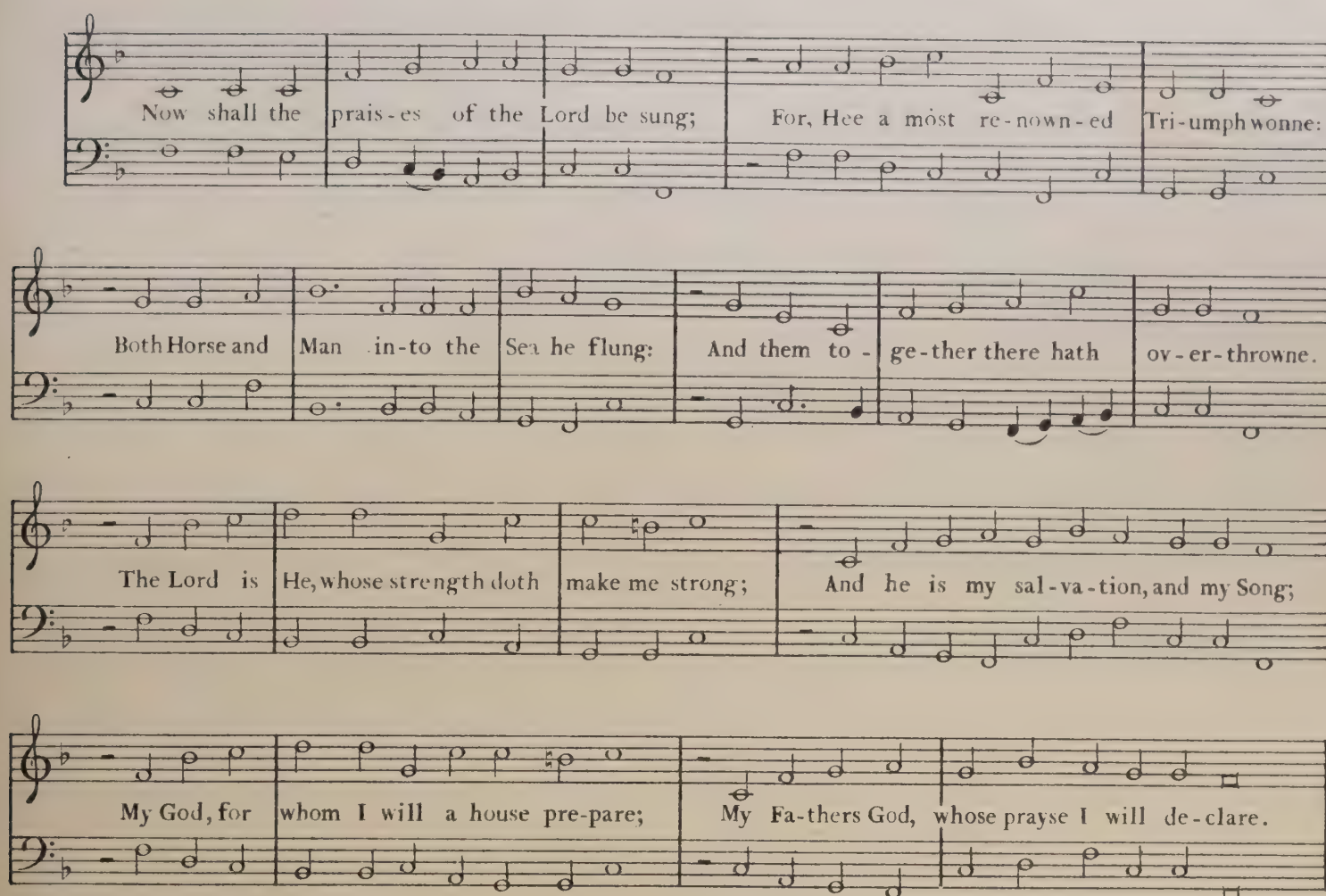
O put thy trust in God, in God: for I will yet give him
 God, O put thy trust in God, in God: for I will yet give him
 God, O put thy trust, put thy trust in God: for I will yet give him
 God, O _____ put thy trust in God: for I will yet give him

thanks, for I will yet give him thanks, which is the help of my coun - ten-
 thanks, for I will yet give him thanks, give him thanks, which is the help of
 thanks, for I will yet give him thanks, give him thanks, which is the help of my
 thanks, for I will yet give _____ him thanks, which is the help of my

-ance and my God, and my God, which is the help of my coun-ten-ance and
 my coun - ten-ance and my God, which is the help of my coun - ten-
 coun - ten-ance and my God, which is the help of my coun - ten-
 coun - ten-ance and my God, which is the help of my coun-ten-ance

— my God. A - men. A - men. A - men.
 -ance and my God. A - men. A - men.
 -ance and my God. A - men.
 and my God. A - men. A - men.

SONG 1. THE FIRST SONG OF MOSES



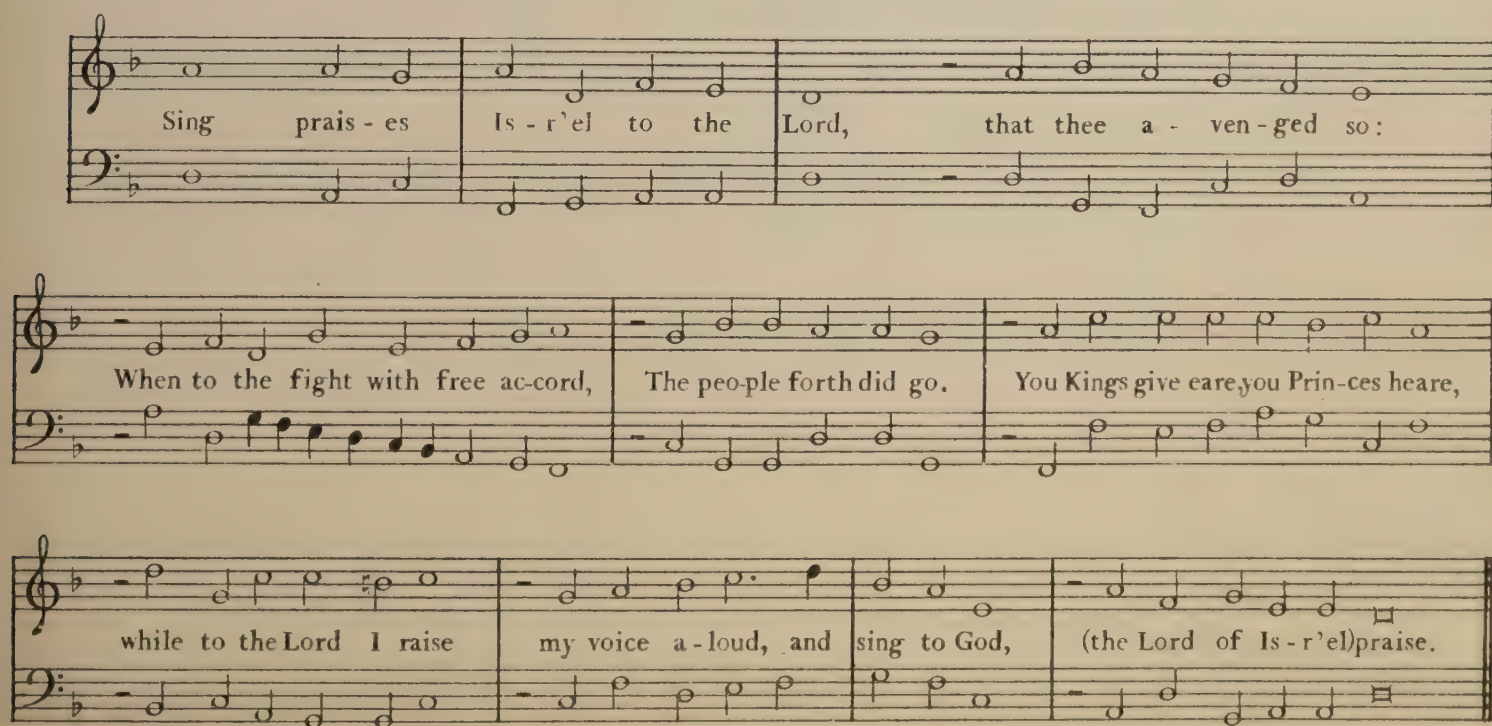
Now shall the prais-es of the Lord be sung; For, Hee a most re-nown-ed Tri-umph wonne:

Both Horse and Man in-to the Sea he flung: And them to-ge-ther there hath ov-er-throwne.

The Lord is He, whose strength doth make me strong; And he is my sal-va-tion, and my Song;

My God, for whom I will a house pre-pare; My Fa-thers God, whose prayse I will de-clare.

SONG 3. THE SONG OF DEBORAH



Sing prais-es Is-r'el to the Lord, that thee a-ven-ged so:

When to the fight with free ac-cord, The people forth did go. You Kings give eare, you Prin-ces heare,

while to the Lord I raise my voice a-loud, and sing to God, (the Lord of Is-r'el)praise.

SONG 4. THE SONG OF HANNAH

Now in the Lord my heart doth plea - sure take: My horne is in the

Lord ad - van - ced high. And to my Foes an an - swere I will make;

Be - cause in his sal - va - tion joy'd am I. Like him, there is

not an - y Ho - ly - One, And oth - er Lord be - side him, there is none.

SONG 5. THE LAMENTATION OF DAVID OVER SAUL AND JONATHAN

Thy beau - ty, Is - ra - el, is gone; slaine in the Pla - ces high is he:

The Might - y now are o - ver - throwne. Oh, thus how com - meth it to be!

SONG 9. THE FIRST CANTICLE

(1)

Come kisse me with those lips of thine; For, bet-ter are thy Loves then wine.

And, as the powr - ed Oynt - ments be, Such is the sa - vour of thy Name:

And, for the sweet - nesse of the same, The Vir-gins are in love with thee.

(1) ♩ for ○

SONG 13. THE FIFTH CANTICLE

Oh my love, how come - ly now, and how beau - ti - full art thou!

Thou of Dove-like eyes a paire, shi - ning hast with - in thy haire:

And thy locks like Kid - lings be, which from_ Gil - ead_ hill we see.

SONG 14. THE SIXTH CANTICLE

A - rise thou North - winde from the North, And
from the South, thou South-winde blowe, Up - on my Gar - den breathe yee forth,
That so my Spi - ces (there that growe,) From thence a - bun - dant - ly may flowe.
And to thy Gar - den come my Deare, To eate thy fruttes of plea - sure there.

SONG 18. THE TENTH CANTICLE

Who's this, that lean - ing on her Friend, Doth from the wil - der -
- nesse as - cend? Minde how I rai - sed thee, Ev'n where thy Mo - ther thee con - ceiv'd, where
she that brought thee forth con - ceiv'd, be - neath an Ap - ple tree.

SONG 20. THE SECOND SONG OF ISAIAH IS. 12

Lord, I will sing to Thee, (1) for thou dis-plea-sed wast:

And yet with-drewst thy wrath from me, And sent me com-fort hast.

(1) $\frac{d}{G}$ for \circ

SONG 22. THE PRAYER OF HEZEKIAH

O Lord of Hoasts and God of Is-ra-el! Thou, who be-tweene the Che - ru-bins dost dwell,

Of all the world thou one-ly art the King, And heav'n and earth, un-to their form didst bring.

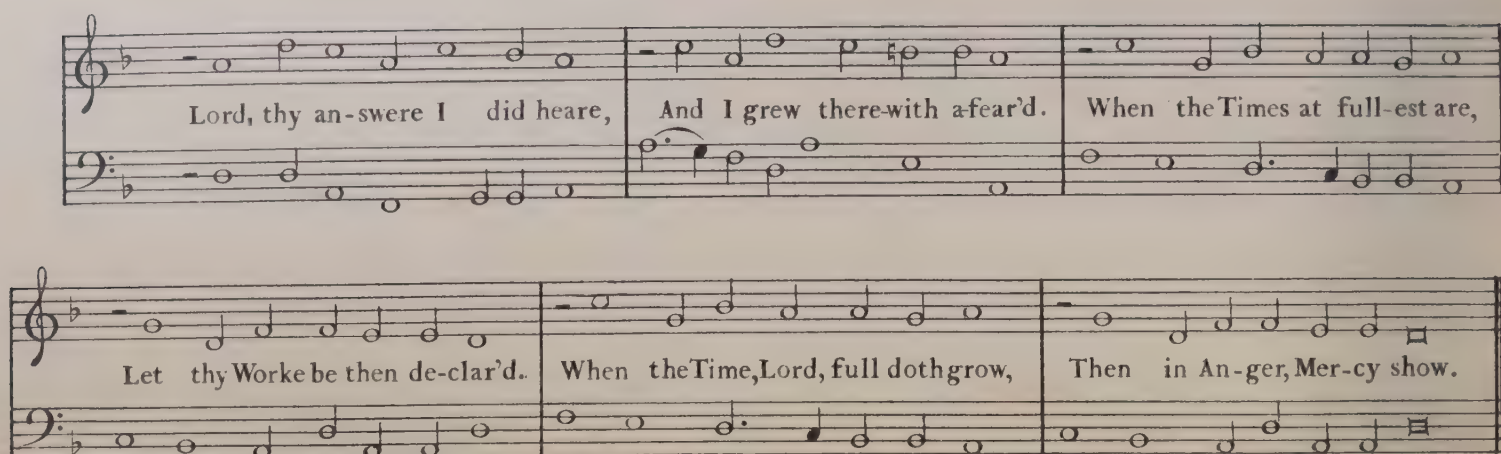
SONG 24. LAMENTATION I

How sad and so - li - ta - ry now (a - las,) Is that well - peo - pled Ci - tie come to be!

Which once so great a-mong the Na-tions was, And oh how wid - dow - like ap-pear-eth she!

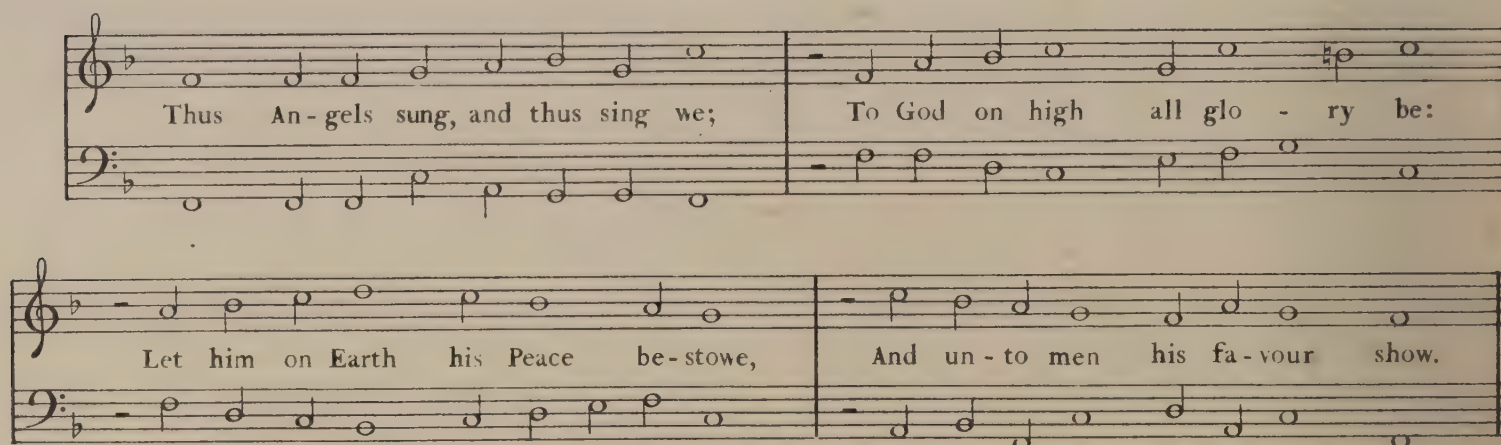
She rule of all the Pro - vin - ces hath had, And now her selfe is tri - bu - ta - ry made.

SONG 31. THE PRAYER OF HABAKUK



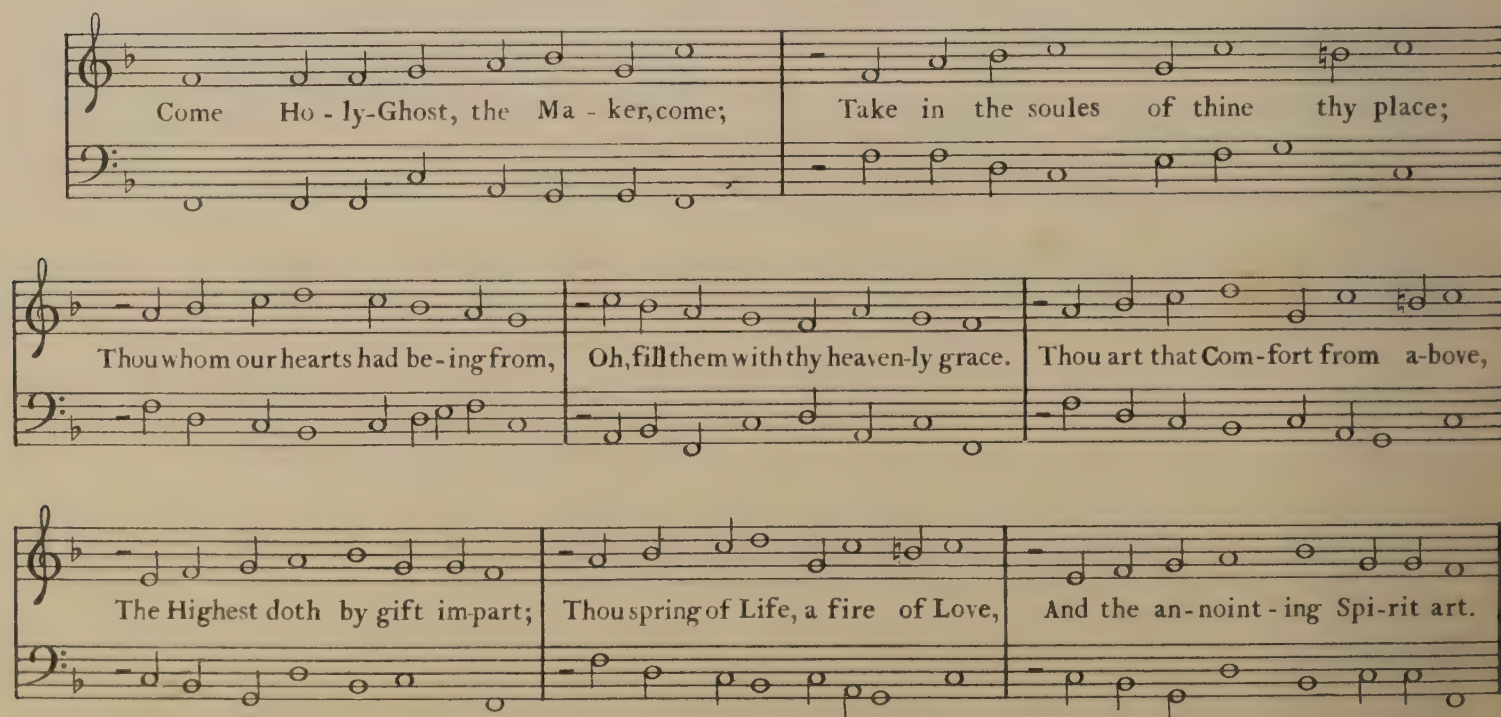
Lord, thy an-swere I did heare, And I grew there-with afeard. When theTimes at full-est are,
Let thy Worke be then de-clar'd. When theTime,Lord, full dothgrow, Then in An-ger,Mer-cy show.

SONG 34. THE SONG OF ANGELS



Thus An-gels sung, and thus sing we; To God on high all glo - ry be:
Let him on Earth his Peace be-stowe, And un-to men his fa-vour show.

SONG 44. VENI CREATOR



Come Ho - ly-Ghost, the Ma - ker,come; Take in the soules of thine thy place;
Thou whom our hearts had be-ing from, Oh,fill them with thy heaven-ly grace. Thou art that Com-fort from a-bove,
The Highest doth by gift impart; Thouspring of Life, a fire of Love, And the an-noint-ing Spi-rit art.

SONG 46. CHRISTMAS DAY

As on the Night be - fore this bless-ed Morne, A troupe of An-gels un - to

Shep-heards told, Where in a Sta - ble hee was poore-ly borne, Whom nor the

earth, nor Heav'n of heav'ns can hold. Through Beth-lem rung this newes at their re - turne;

Yea, An-gels sung, that GOD WITH US was borne: And they made mirth, be-cause we should not mourne.

CHORUS

His love there-fore, oh! let us all con - fesse; and to the Sonnes of men his workes ex-press.

SONG 67. ST. MATTHIAS

When one a - mong the Twelve there was, That did thy Grace ab - use;

Thou left'st him, Lord, and in his place, did'st just Mat - thi - as chuse.

SONG 41. THE SONG OF THE THREE CHILDREN

Oh all you Crea-tures of the Lord; You An - gels of the God most high;

You Heav'ns with what you doe af - ford; And Wa - ters all a - bove the_ skie:

Blesse ye the Lord, him praise, a - dore, And mag - ni - fie him ev - er-more.

ALMIGHTY GOD WHICH HAST GIVEN

ORGAN
TENBURY A

VERSUS Almighty God

ORGAN
TENBURY B
AND
CHRIST CHURCH

(I)

VERSUS Almighty God

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment is written in a simple, folk-like style. The second system also consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody continues from the first system. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment continues from the first system. The score is written in a simple, folk-like style, with a key signature of one flat and a common time signature.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of three measures. The second system is divided into two parts, labeled (3) and (4), each containing two measures. The notation is in G major (one sharp) and 3/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and bar lines.

BASSUS

And this day to be born, to be born of a pure vir - gin, of a pure vir-gin.

CHORUS

CHORUS

VERSUS

VERSUS

(1) #: om. Ch. Ch. 1001.

(2) b: om. Ch. Ch. 1001.

(3) C for B: Tenb. 791.

(4) add. #: Tenb. 791. B.

And that without spot of sin, to make us clean from all our

CHORUS

(1) (2) (3)

CHORUS

sin, to make us clean from all our sin.

VERSUS

VERSUS

(4)

(1) \flat : om. Tenb. 791.B. (2) \sharp : om. Tenb. 791.B. (3) for variant Tenb. 791.B. see p. 329. (4) \sharp : om. Ch. Ch. 1001.

The first system consists of two staves of piano accompaniment. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

This system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Who liv-eth and reign-eth with thee" and "ev - er one God,". The piano accompaniment starts with a "CHORUS" section, marked with a double bar line.

The second piano system continues the accompaniment. It includes a first ending bracket labeled "(1)" above the staff, indicating a repeat or alternative ending.

This system features a vocal line with the lyrics "world with-out end." and "There-fore with Angels and Arch - an-gels,". The piano accompaniment includes sections labeled "VERSUS" and "CHORUS", separated by double bar lines.

The third piano system continues the accompaniment. It includes a second ending bracket labeled "(2)" and a third ending bracket labeled "(3)". The piano accompaniment also includes sections labeled "VERSUS" and "CHORUS".

(1) add. \sharp : Tenb.791.B. (2) add. \flat : Tenb.791.B. (3) C for D: Ch.Ch.1001.

and with all the com-pany of heaven, we

CHORUS

VERSUS

(1)

CHORUS

laud and mag-ni - fy thy glo - rious Name, and mag - ni-fy thy glo-rious Name. A

CHORUS

(2)

(3)

A -

- men.. A - men. A - men. A - men. A - men.

men.

VARIANT READINGS, TENB. 791, B

p. 327.

p. 329.

(1) D for F: Tenb. 791. B.

(2) ♯: om. Tenb. 791. B.

(3) for variant Tenb. 791. B. see below.

OUT OF THE DEEP

PSALM CXXX

BASSUS

ORGAN

Out of the deep have I call-ed un - to

thee, O Lord, out of the deep have I call-ed un-to thee, O Lord;

Lord, hear my voice, Lord, hear my voice. O let thine ears con-sid-er well the

voice of my com-plaint. If thou, Lord, wilt be ex-treme to mark what is done a - miss, to mark what is

done a - miss, O Lord, who may a-bide it, O Lord, who may a-bide

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#), indicating G major. The vocal line begins with a whole note 'done', followed by a half note 'a', and a quarter note 'miss,'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

it, O Lord, who may a-bide it, a-bide it? But — with thee there is mer - cy;

The second system continues the vocal and piano parts. The vocal line has a whole note 'it,' followed by a half note 'O Lord, who may a-bide', a quarter note 'it,', a half note 'a-bide', a quarter note 'it?', and a final half note 'But — with thee there is mer - cy;'. The piano accompaniment continues with its harmonic support.

there-fore thou shalt be fear - ed. O Is - ra-el, O Is - ra-el, trust

The third system continues the vocal and piano parts. The vocal line has a whole note 'there-fore thou shalt be fear - ed.', followed by a half note 'O Is - ra-el,', a quarter note 'O Is - ra-el,', and a final half note 'trust'. The piano accompaniment continues with its harmonic support.

in the Lord, O Is - ra-el, trust in the Lord, for with the Lord there is mer - cy, for

The fourth system concludes the vocal and piano parts. The vocal line has a half note 'in the Lord,', a quarter note 'O Is - ra-el,', a half note 'trust in the Lord,', a quarter note 'for with the Lord there is mer - cy,', and a final half note 'for'. The piano accompaniment continues with its harmonic support.

with the Lord there is mer-cy, for with the Lord there is mer-cy, and with

him is plen-te-ous re-demp-ti - on, and with him is plen-te-ous re-

-demp-ti-on, and with him is plen-te-ous re-demp-ti-on, plen-te-ous re-demp-ti-on. And he shall re-

-deem Is-ra-el from all his sins, from all his sins. A - - - men.

A - - - men. A - - - men.

ARISE O LORD GOD

TENOR

My soul melt - eth a - way for - ve - ry heav i -

- ness, com - fort thou me ac - cord - ing to thy word, to thy

word, com - fort thou me ac - cord - ing to thy word, ac - cord - ing to thy word.

They lay to my charge things

that I nev - er knew: Lord, thou know - est my sim - ple - ness, my sim - ple -

- ness, and my faults are not hid from thee, and my faults are

not hid from thee. A - rise, O Lord,

lift up thy hand, lift up thy hand, lift up thy hand. A -

- rise, O Lord, lift up thy hand, de - fend and save all those that

trust in thee, and save all those that trust in thee, de - fend and

save all those that trust in thee, that trust in thee.

HAVE PITY

CONTRATENOR (Alto) **FULL**

And art not sat-is - fi - ed, and art not sat-is - fi - ed with my

TENOR **FULL**

And art not sat-is - fi - ed, and art not sat-is - fi - ed with my

flesh, with my flesh. **FULL**

And grav-en with an ir-on pen, and grav-en with an iron pen, an ir-on pen in

flesh, with my flesh. **FULL (1)**

And grav-en with an iron pen, and grav-en with an iron pen, an ir-on pen in

lead or in stone for ev-er. **FULL**

And though af-ter my— skin, and though af-ter my skin

lead or in stone for ev-er. **FULL**

And though af-ter my— skin, and though af-ter my skin

worms de-destroy this bod-y, worms de-destroy this bod-y, yet shall I—see God in my flesh, in my flesh. **(2)**

worms de-destroy this bod-y, worms de-destroy this bod-y, yet shall I see God in my flesh, in my flesh. **(3)**

For MSS. etc. see p. xxxix

I AM THE RESURRECTION

CANTUS (Treble)

I am the re-sur-rec-ti-on and the— life, saith the—

QUINTUS (Tenor)

BASSUS

I am the re-sur-

Lord, saith the— Lord, the— Lord, the— Lord, saith the— Lord, I am the

I am the re-sur-rec-ti-on and the life, saith the Lord, saith the Lord, the Lord, I am the

-rec-ti-on and the life, I am the re-sur-rec-ti-on and the life, saith the Lord, I am the re-sur-

For MSS. etc. see p. xxxix

(1)(3) add. \sharp : B.M. Add. 30478, Durh. C. 14.(2) \flat : om. Durh. C. 2.

re-sur-rec - ti - on and the life, saith the Lord, the Lord: he

re-sur-rec - ti - on and the life, the life, saith the

-rec-ti-on and the life, saith the Lord, saith the Lord, the Lord, saith the Lord, the

that be-liev - eth in me, he that be-liev-eth in me, that be-liev-eth in me, he

Lord: he that be-liev-eth in me, he that be - liev - eth in me, he that be-liev-

Lord, the Lord: he that be - liev - eth in me, he

that be-liev - eth in me, yea, though he were dead, yea, though he were dead,

-eth in me, he that be-liev-eth in me, yea, though he were dead, yea, though he were dead,

that be-liev - eth in me, yea, though he were dead, yea,

yea, though he were dead, though he were dead, yet shall he live with his re-deem-er, yet shall he

he were dead, yea, though he were dead, yet shall he live, yet

though he were dead, yea, though he were dead, yet shall he live with his re-deem-er, yet shall he

live, yet shall he live, yet shall he live with his re-deem - er:

shall he live, yet shall he live with his re - deem - er, re - deem -

live: and who-so - ev - er

LORD WE BESEECH THEE

337

ORGAN

Lord we beseech thee

CHORUS

VERSUS

So by his

CHORUS

Through the same

PRAISE THE LORD O MY SOUL

ORGAN

VERSUS 2 TREBLES

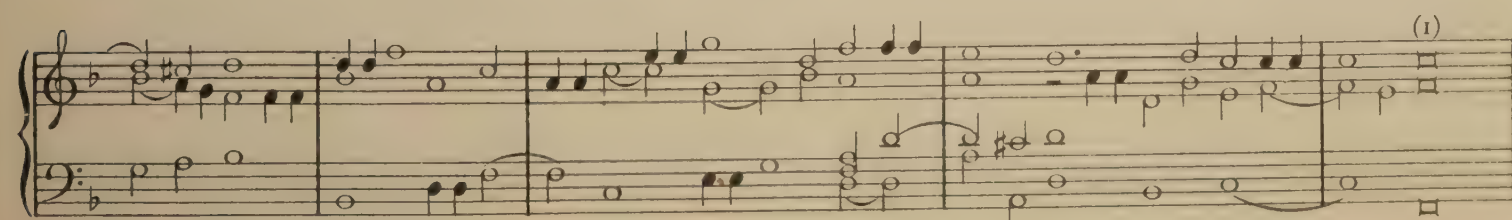
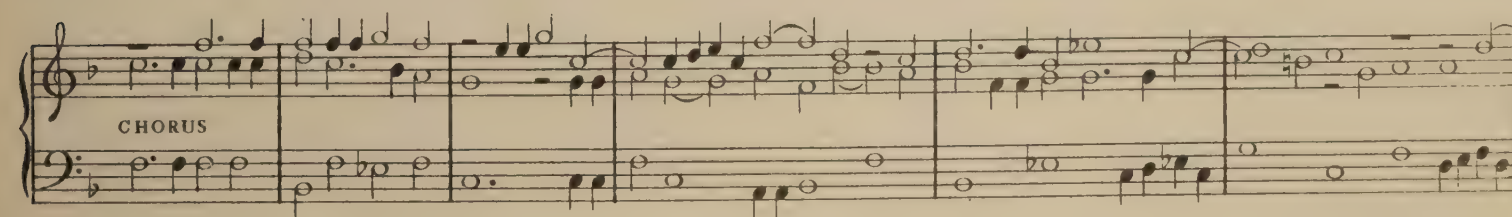
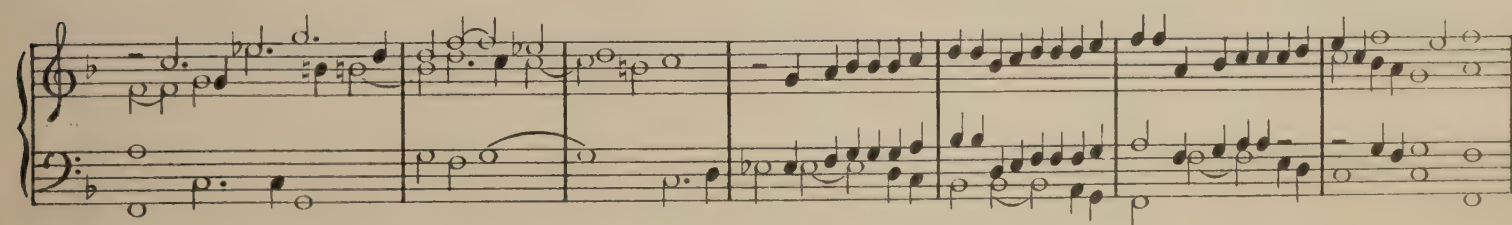
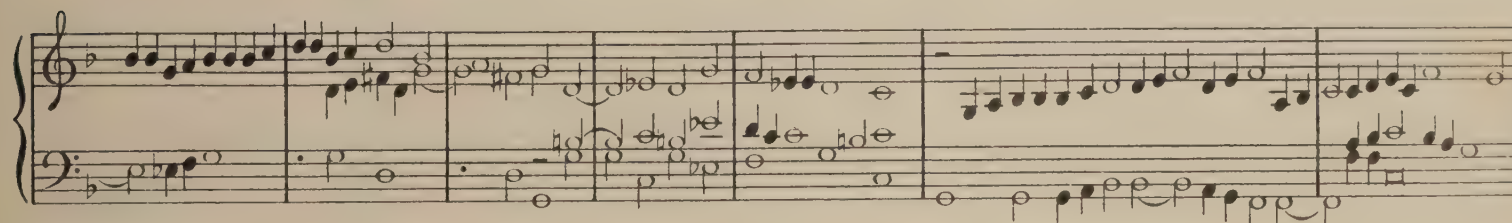
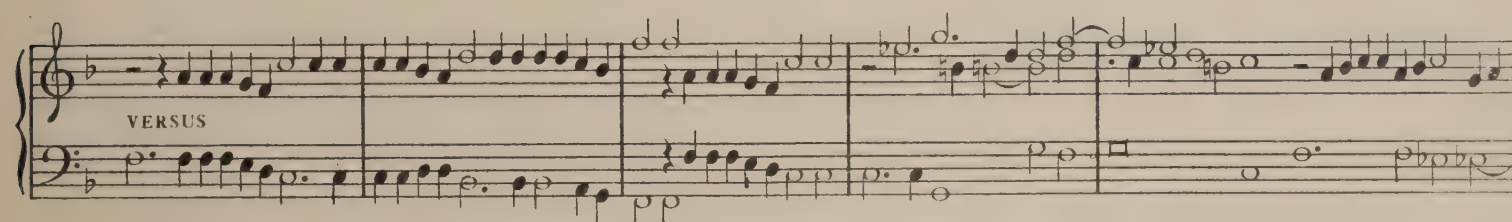
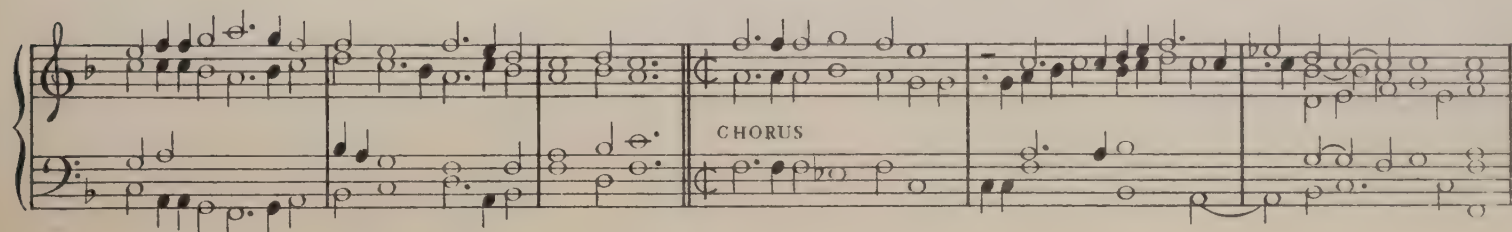
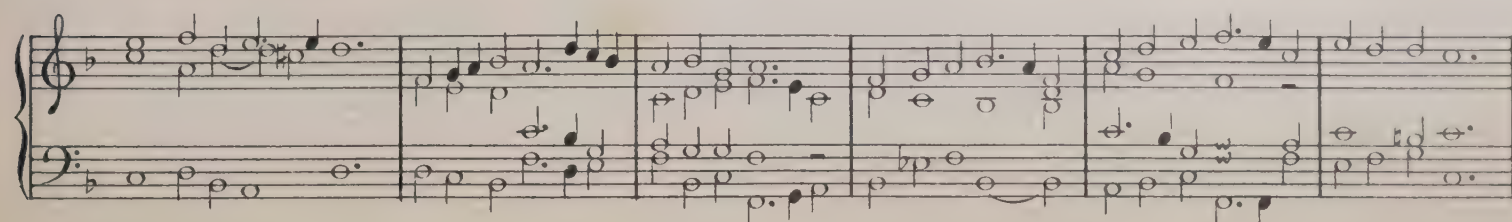
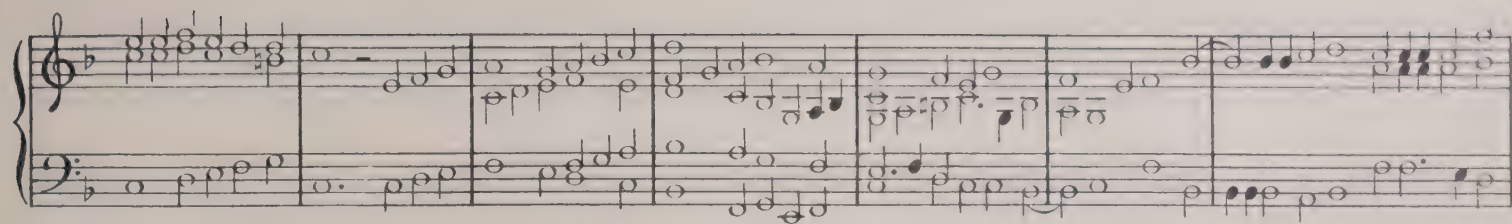
CHORUS: Praise the Lord

VERSUS 2 COUNTERS

CHORUS

(I)

VERSUS



SING WE MERRILY

ORGAN

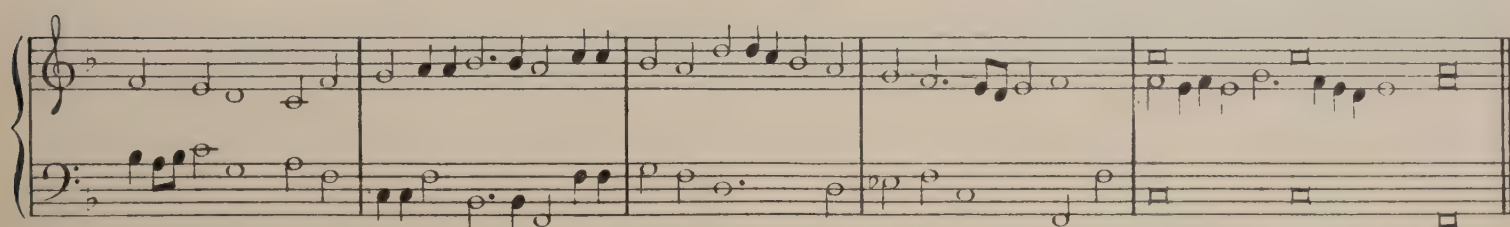
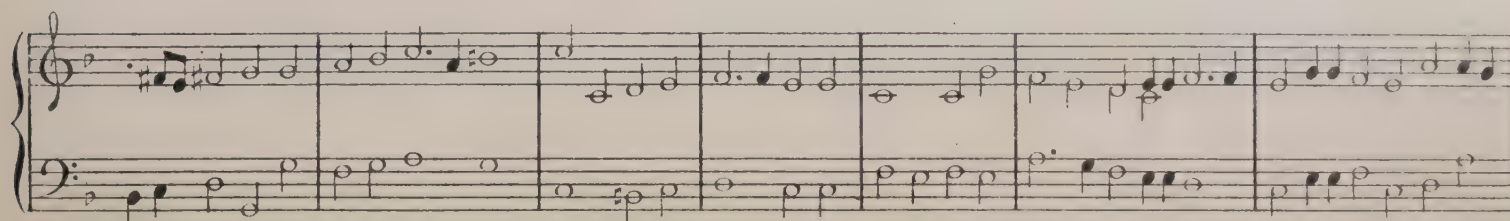
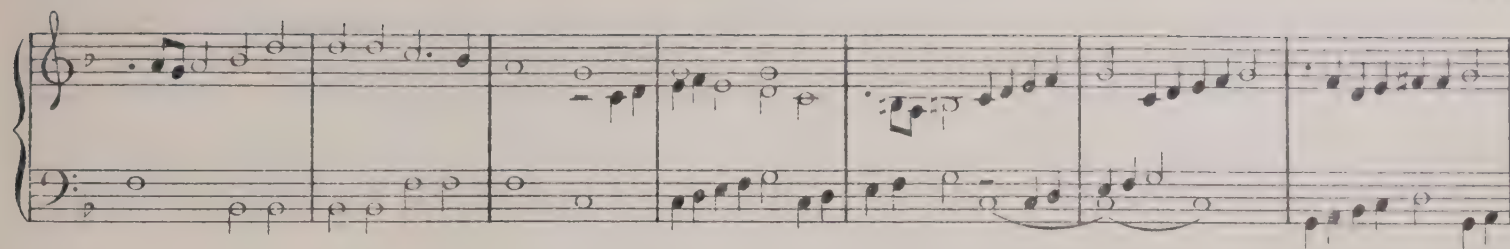
Sing

make a

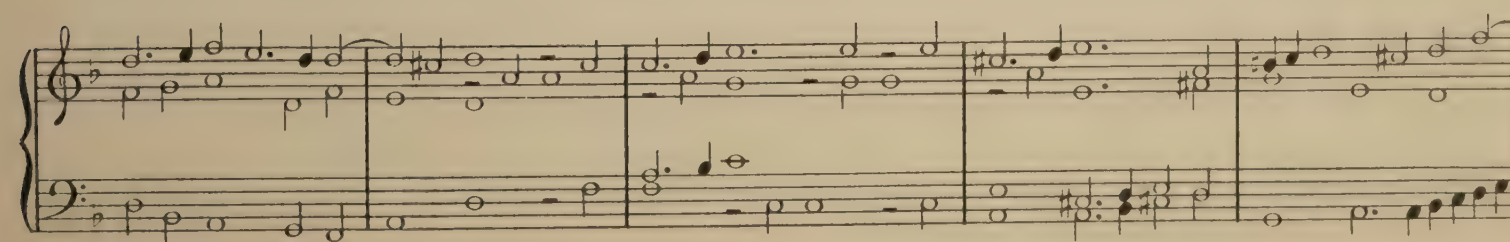
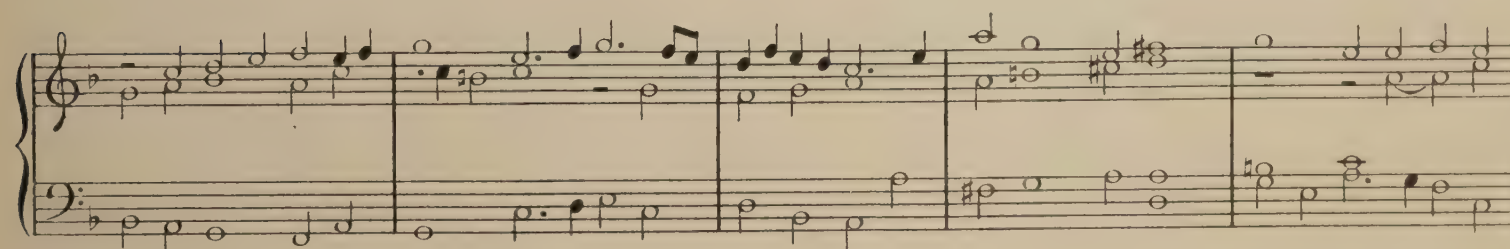
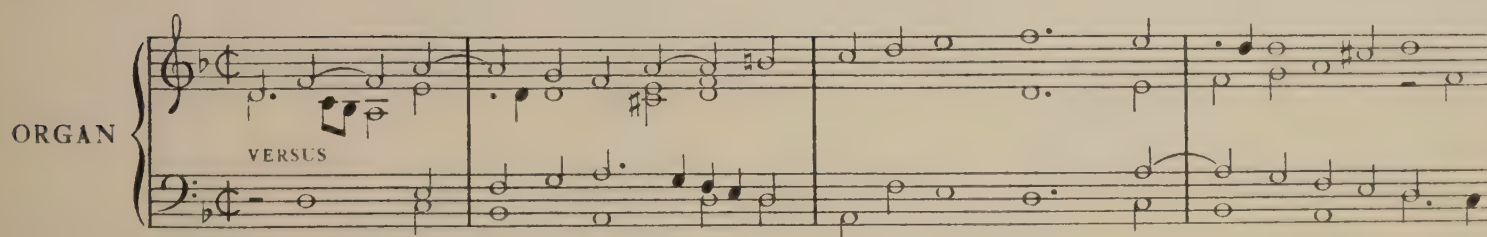
take the

The pleasant

Blow



SO GOD LOVED THE WORLD



CHORUS

First system of a musical score in G major, 4/4 time. The treble staff features a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and the word "CHORUS" written above the treble staff.

Second system of the musical score, continuing the melody and accompaniment from the first system.

VERSUS

VERSUS

Third system of the musical score, marked with the word "VERSUS" above the treble staff. The melody and accompaniment continue.

CHORUS

Fourth system of the musical score, marked with the word "CHORUS" above the treble staff. The melody and accompaniment continue.

VERSUS

Fifth system of the musical score, marked with the word "VERSUS" above the treble staff. The melody and accompaniment continue.

CHORUS

Sixth system of the musical score, marked with the word "CHORUS" above the treble staff. The melody and accompaniment continue.

Seventh system of the musical score, continuing the melody and accompaniment.

Eighth system of the musical score, concluding the piece with a final cadence in the treble staff.

THOU GOD OF WISDOM

343

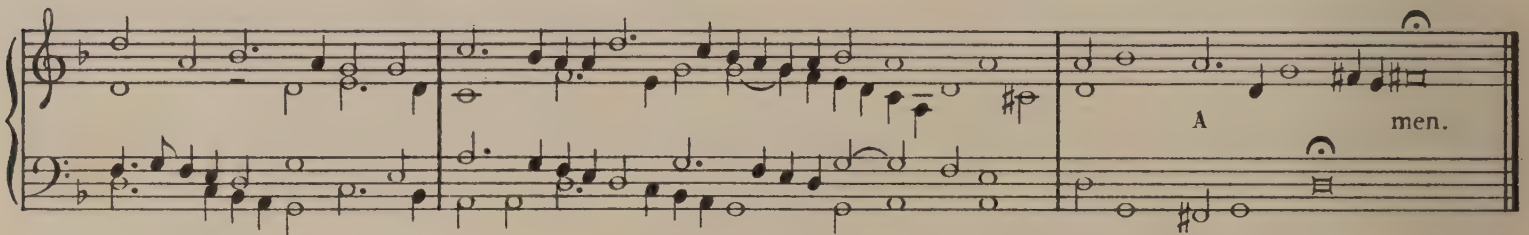
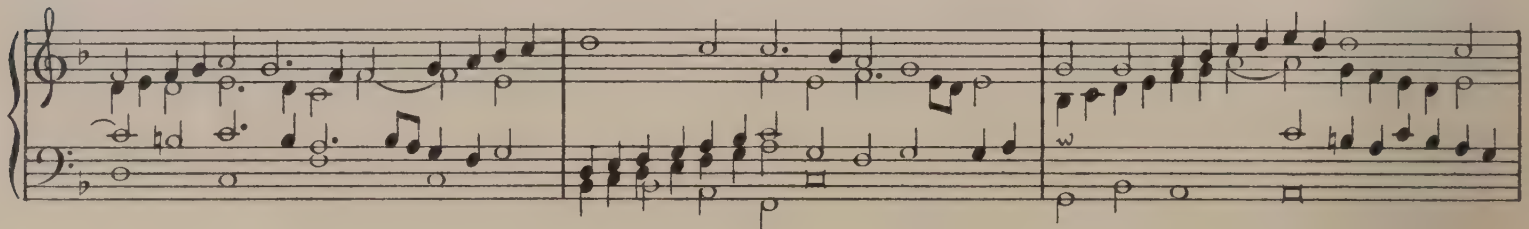
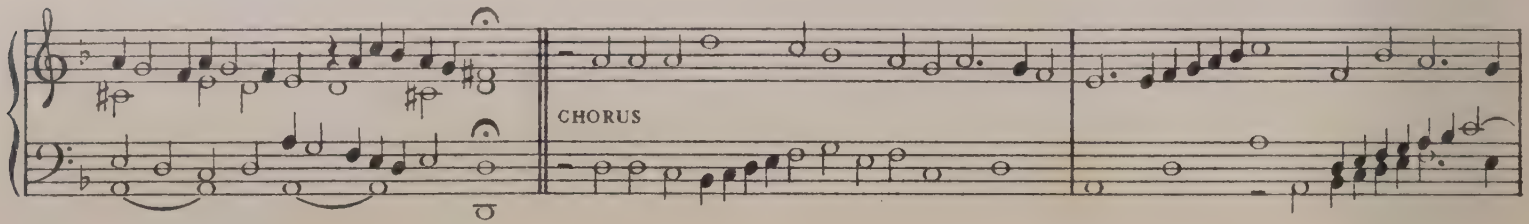
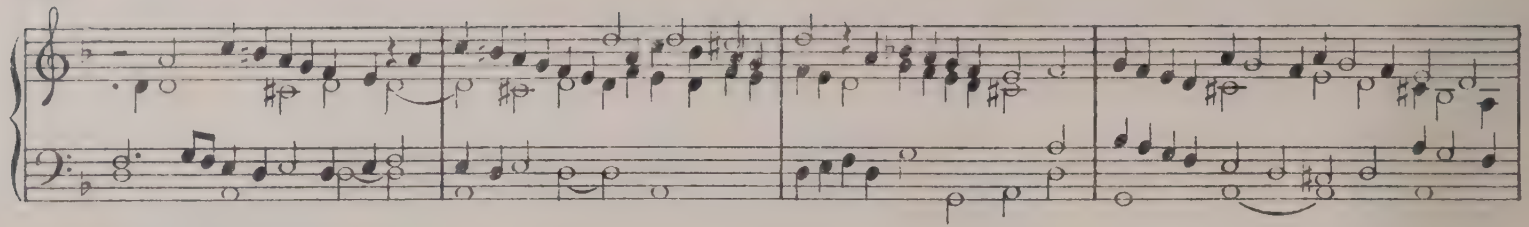
ORGAN

VERSUS

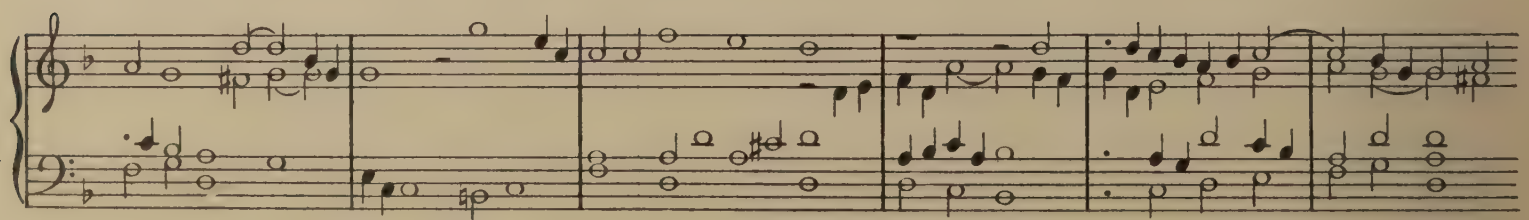
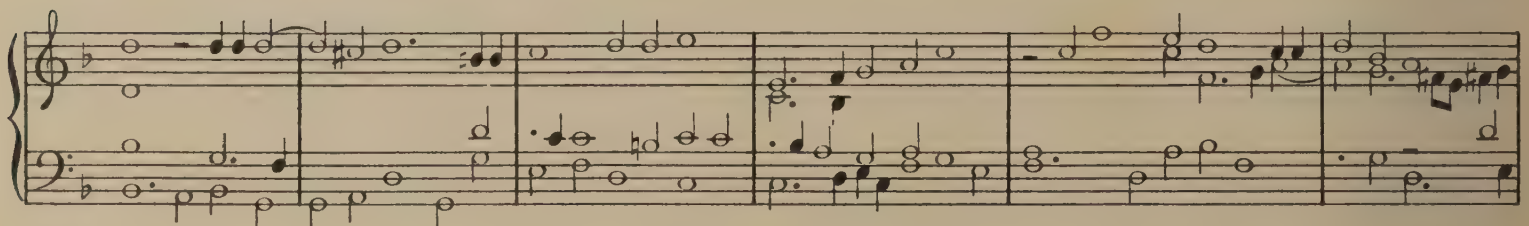
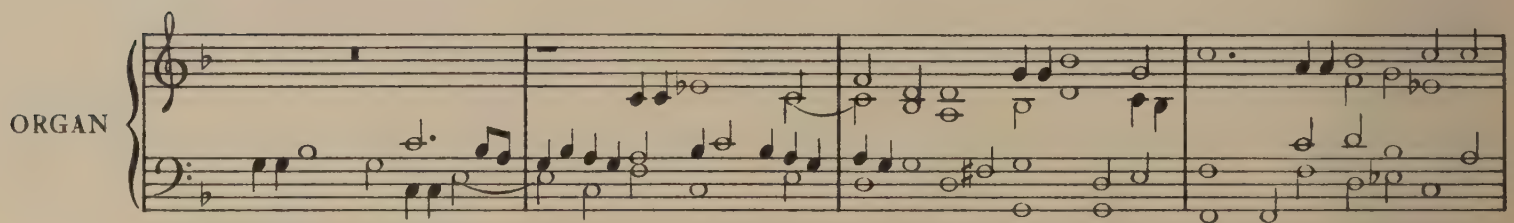
CHORUS

THUS FAR TWICE OVER AND THEN FORWARD.

VERSUS



UNTO THEE O LORD



CHORUS

(1)

VERSUS

(2)

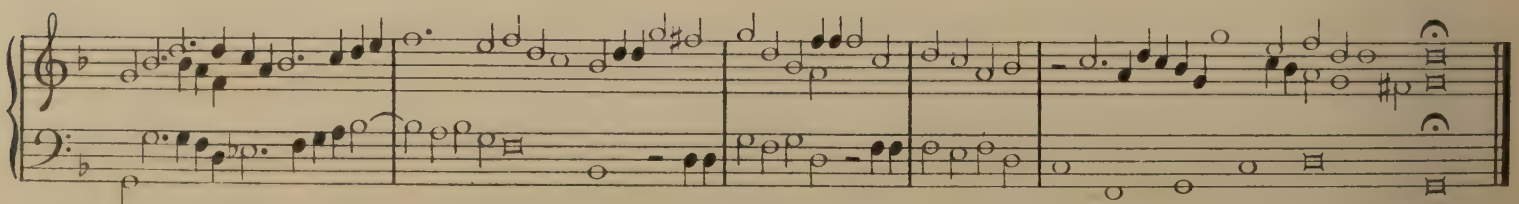
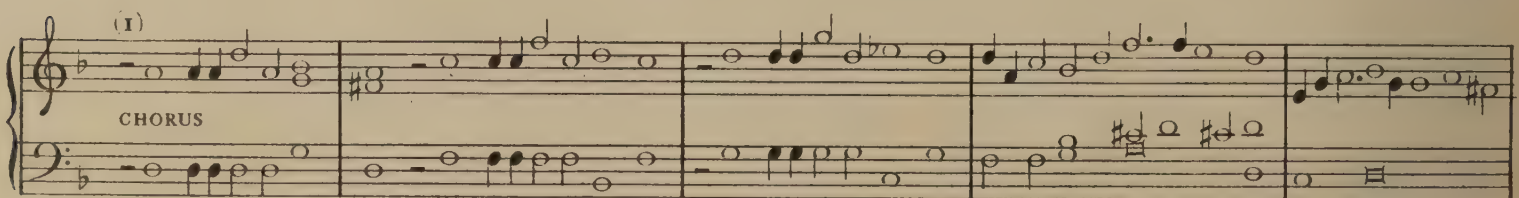
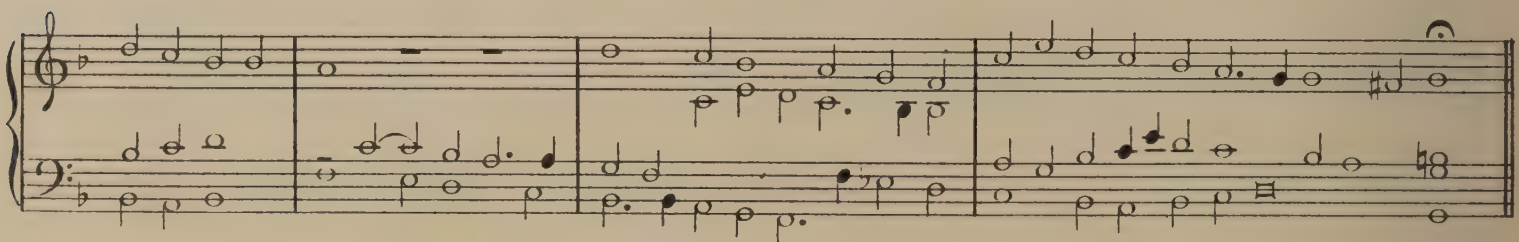
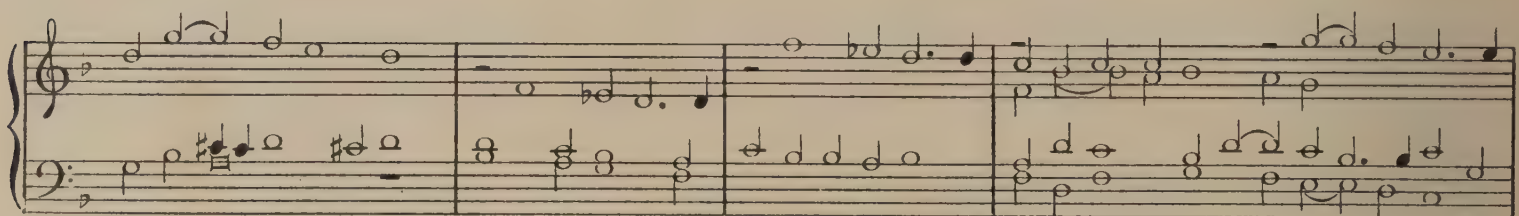
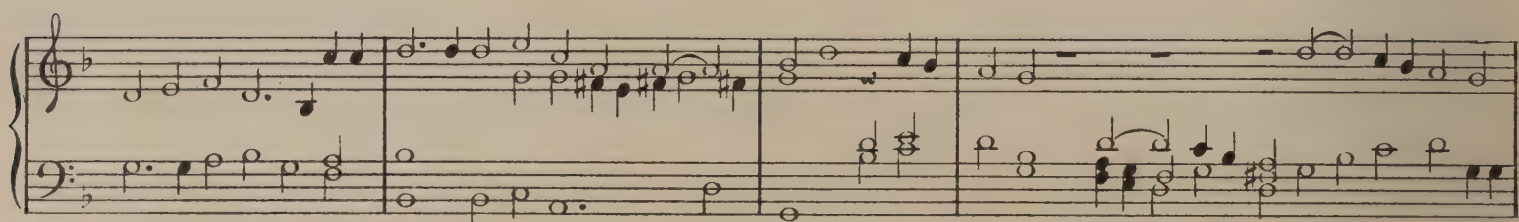
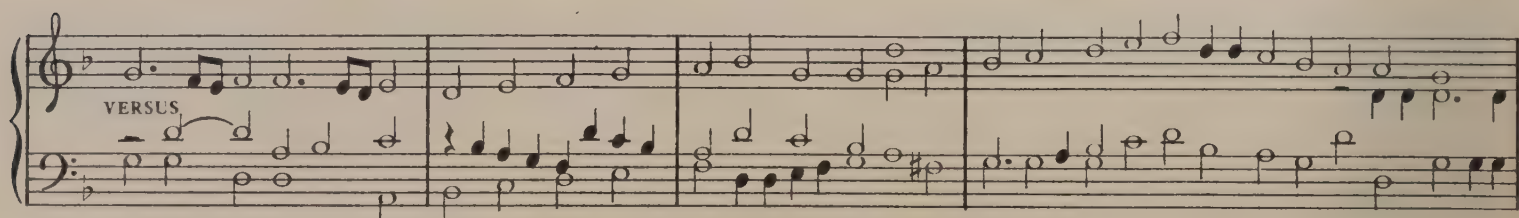
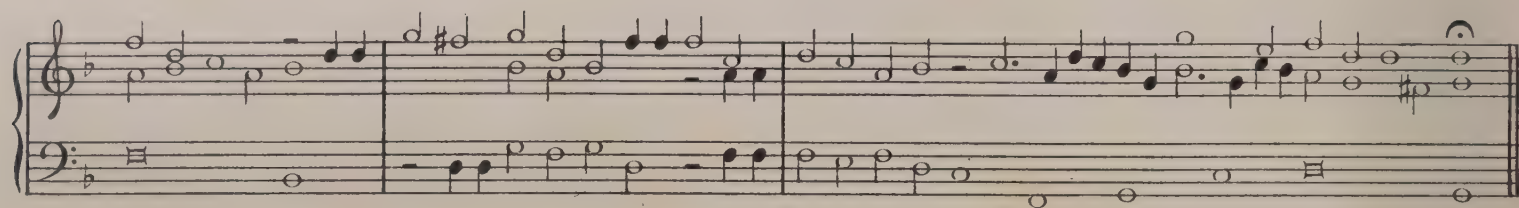
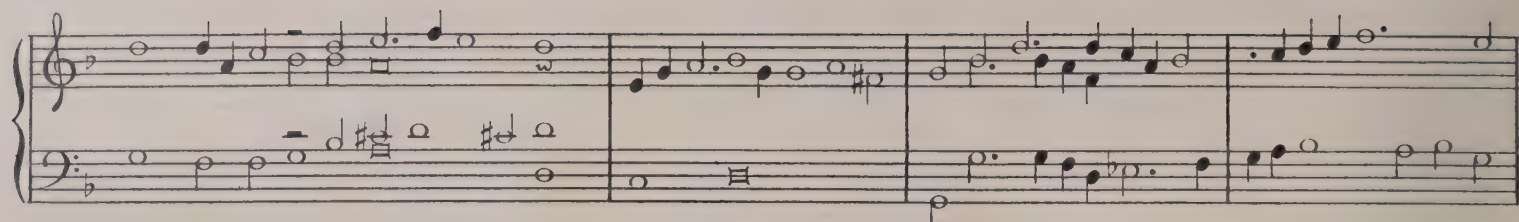
CHORUS

VERSUS

(3)

CHORUS

(1) for correct tenor see l.4, bar 3. (2) \flat for \circ (bass): Tenb.791. (3) add. \flat \flat redundant (treble): Tenb.791.



Size 2

458224

M

2

Tudor church music /

T9

ed. P.C. Buck et al.

1922

v.4



Size 2

458224

M

2

Tudor church music /

T9

ed. P.C. Buck et al.

1922

v.4

**Graduate Theological Union
Library**

**2400 Ridge Road
Berkeley, CA 94709**

OEMCO

